

BALLET DOES BURANA TRIO OF COMPANIES TEAM UP FOR EXTRAVAGANZA

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TORIES MEET STICKMEN BUT DO THEIR IDEOLOGIES MATCH?

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NOT DUMB PUNKS

GUTSONIC'S PUNK - METAL
A CEREBRAL BREW

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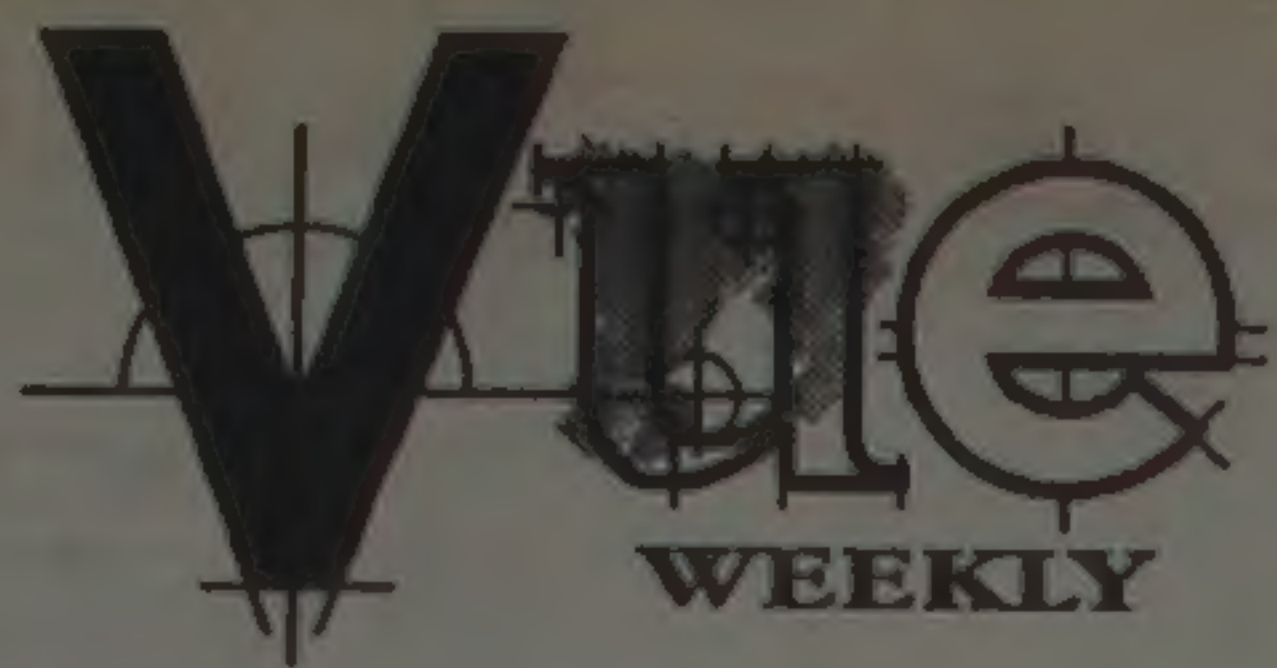
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Art Bergmann plays the Power Plant April 20. See page 19.



Captain Tractor at the Sidetrack Cafe April 19-20. See listings page 20.

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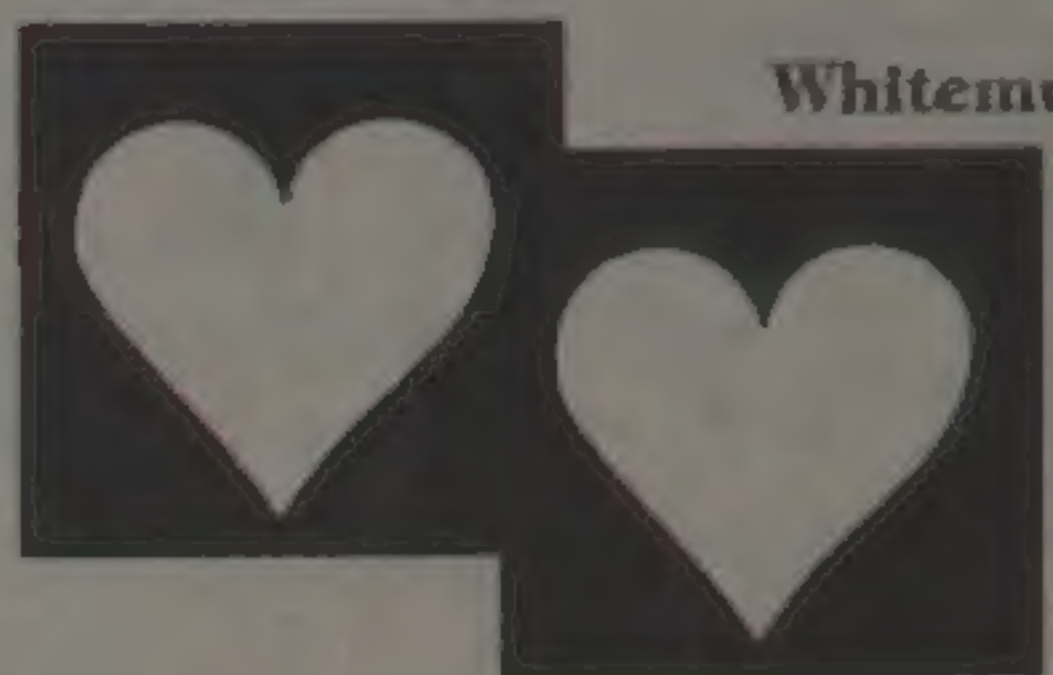
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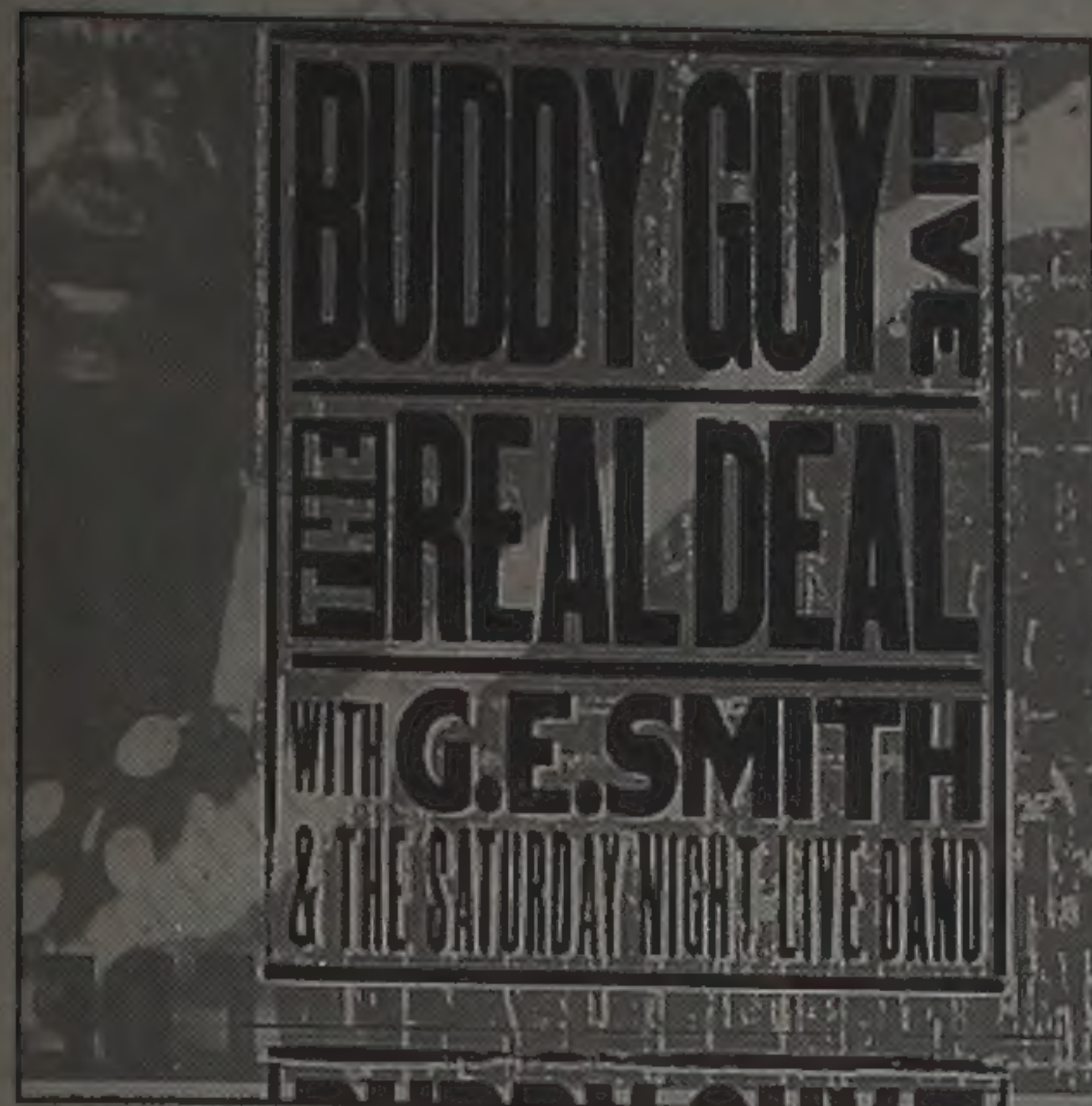
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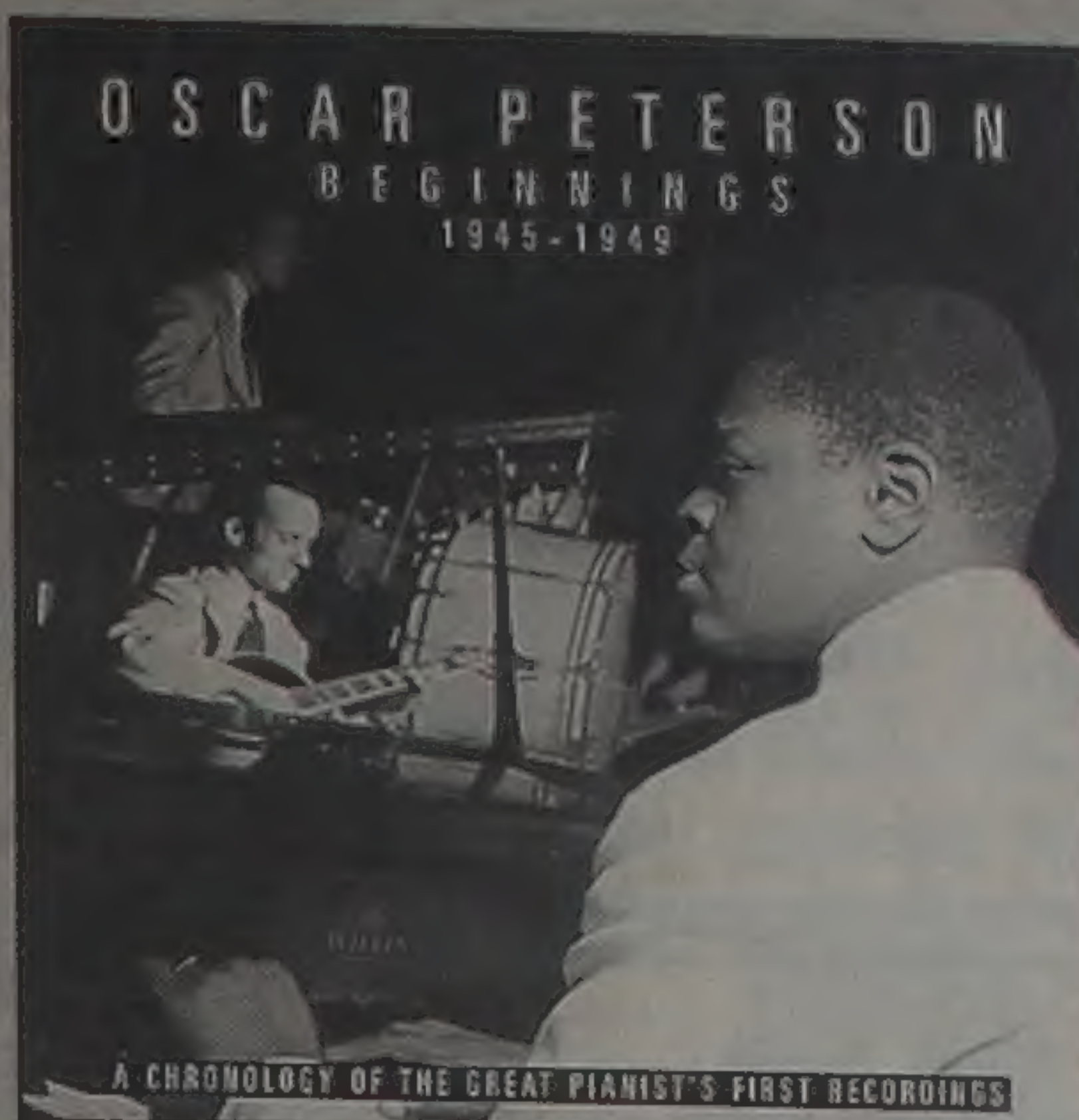
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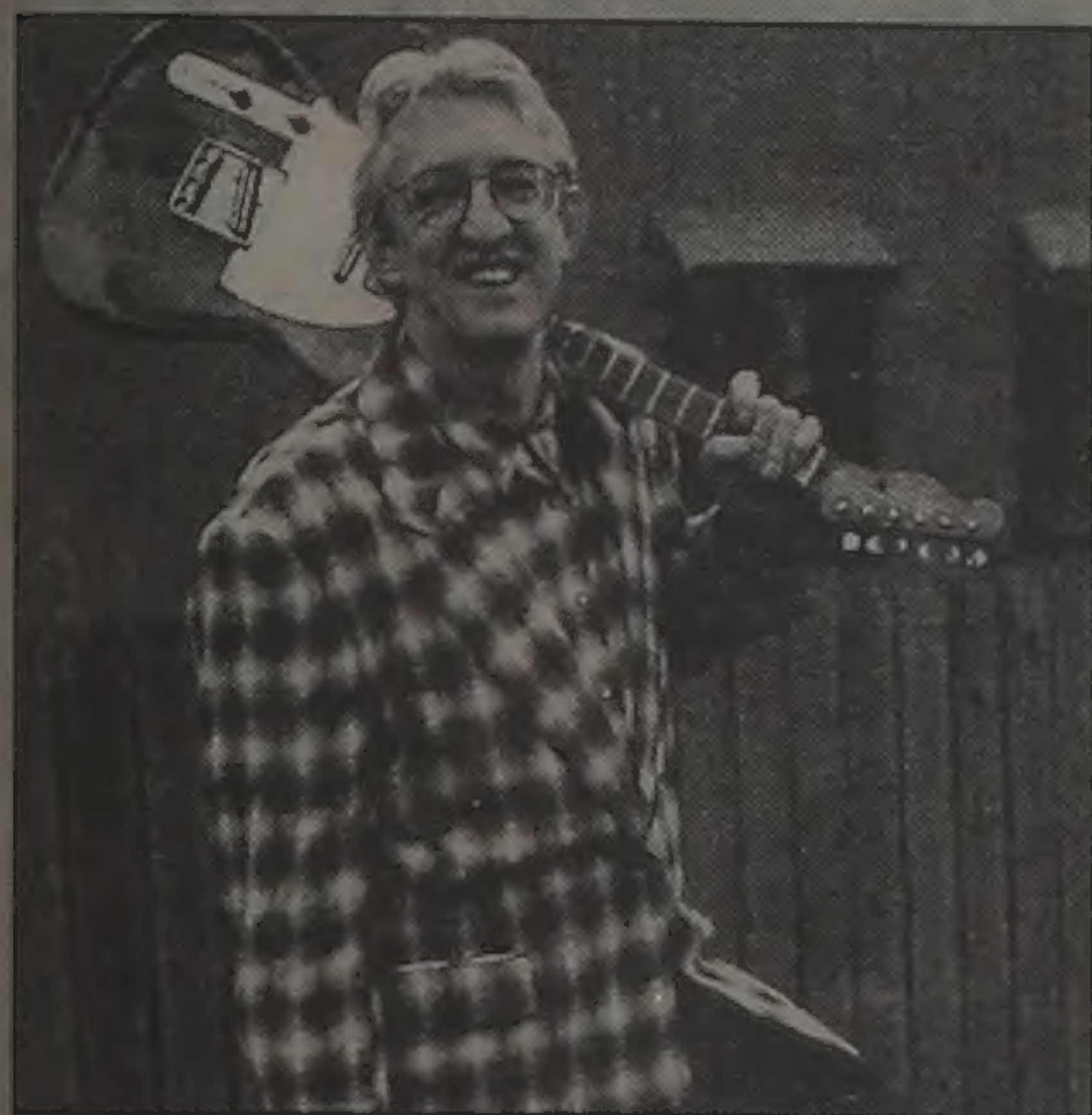
OSCAR PETERSON

Beginnings 1945-1949



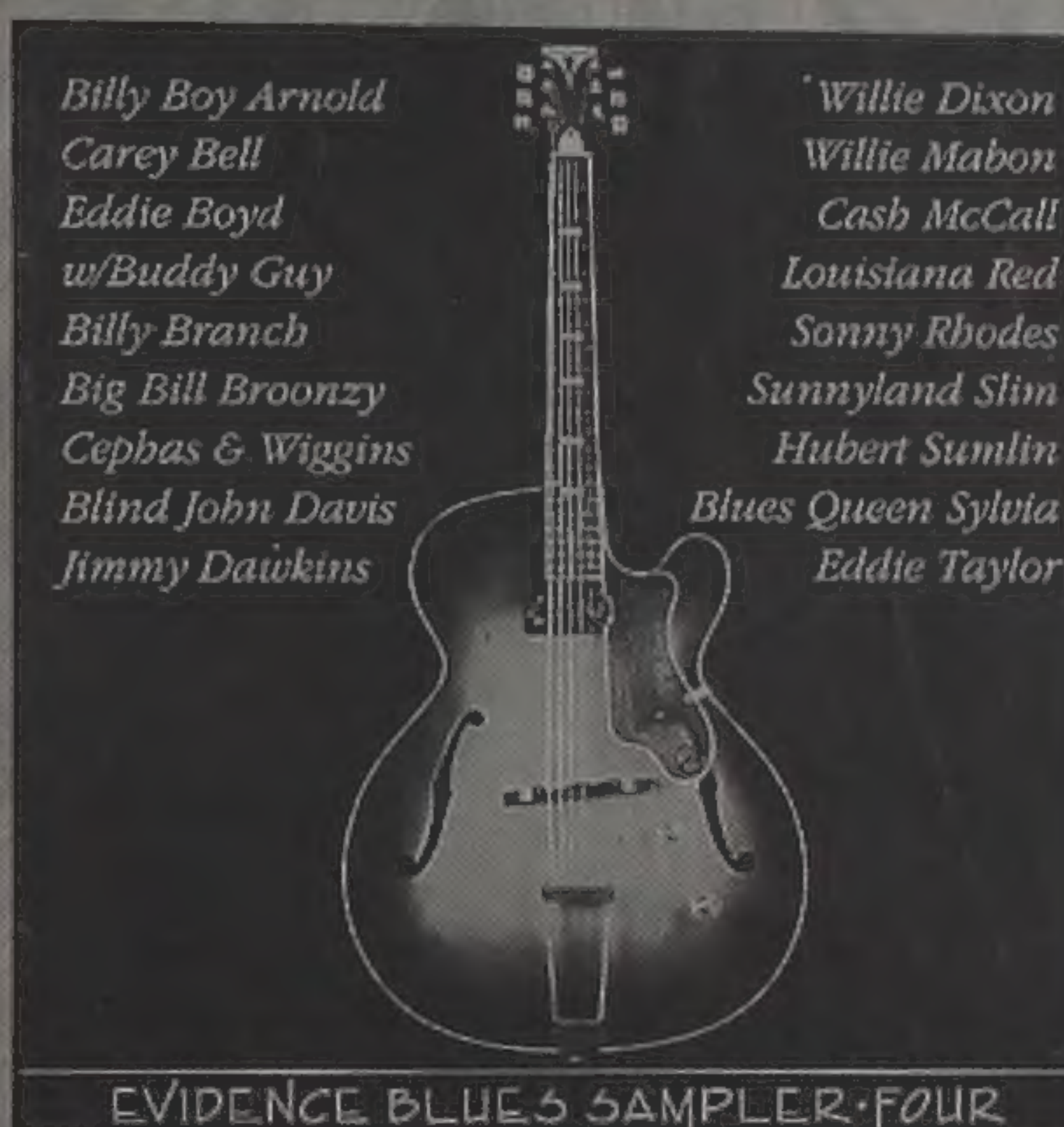
PAT BOYAK & THE PROWLERS

On The Prowl



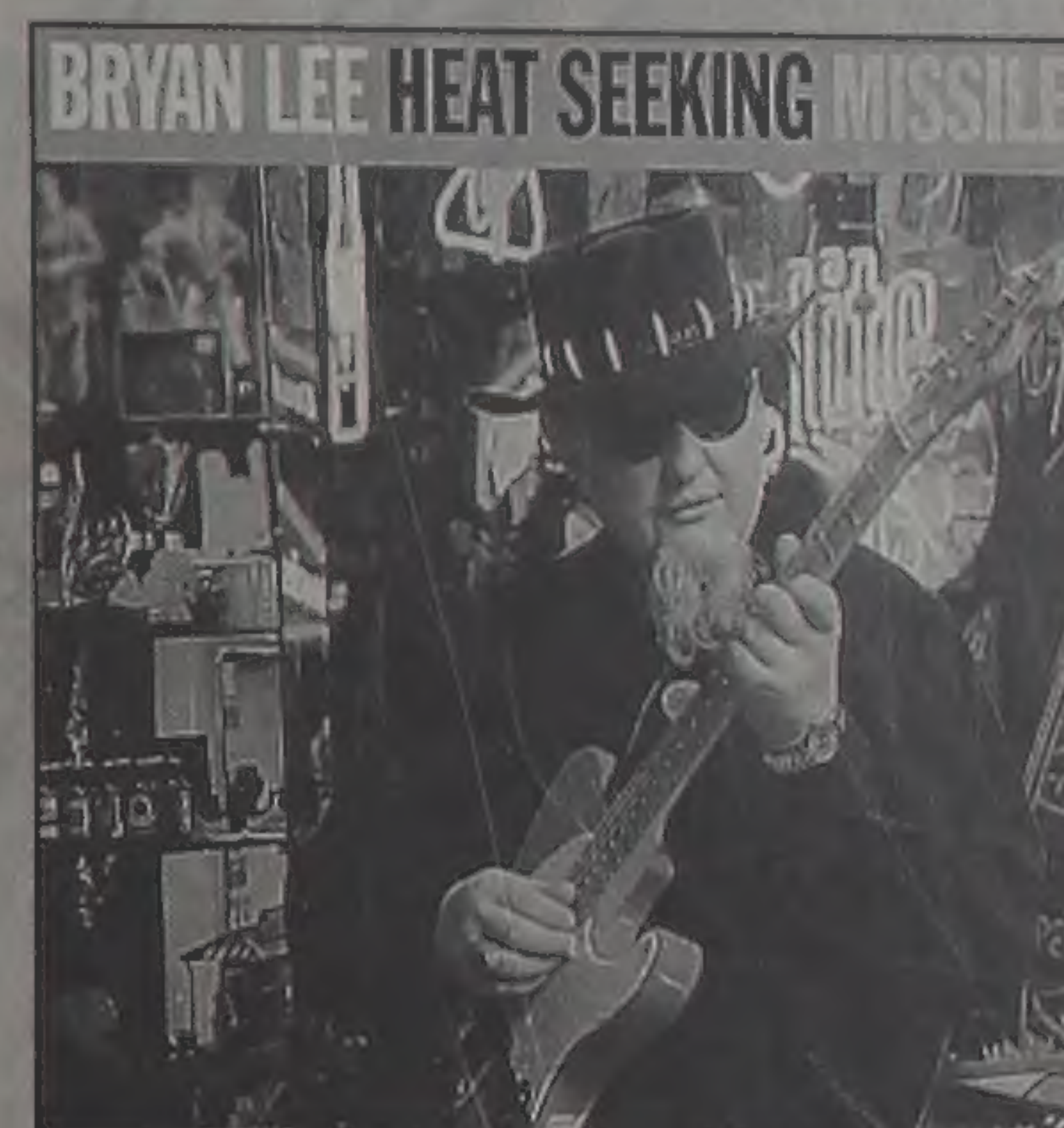
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EVIDENCE

Blues Sampler



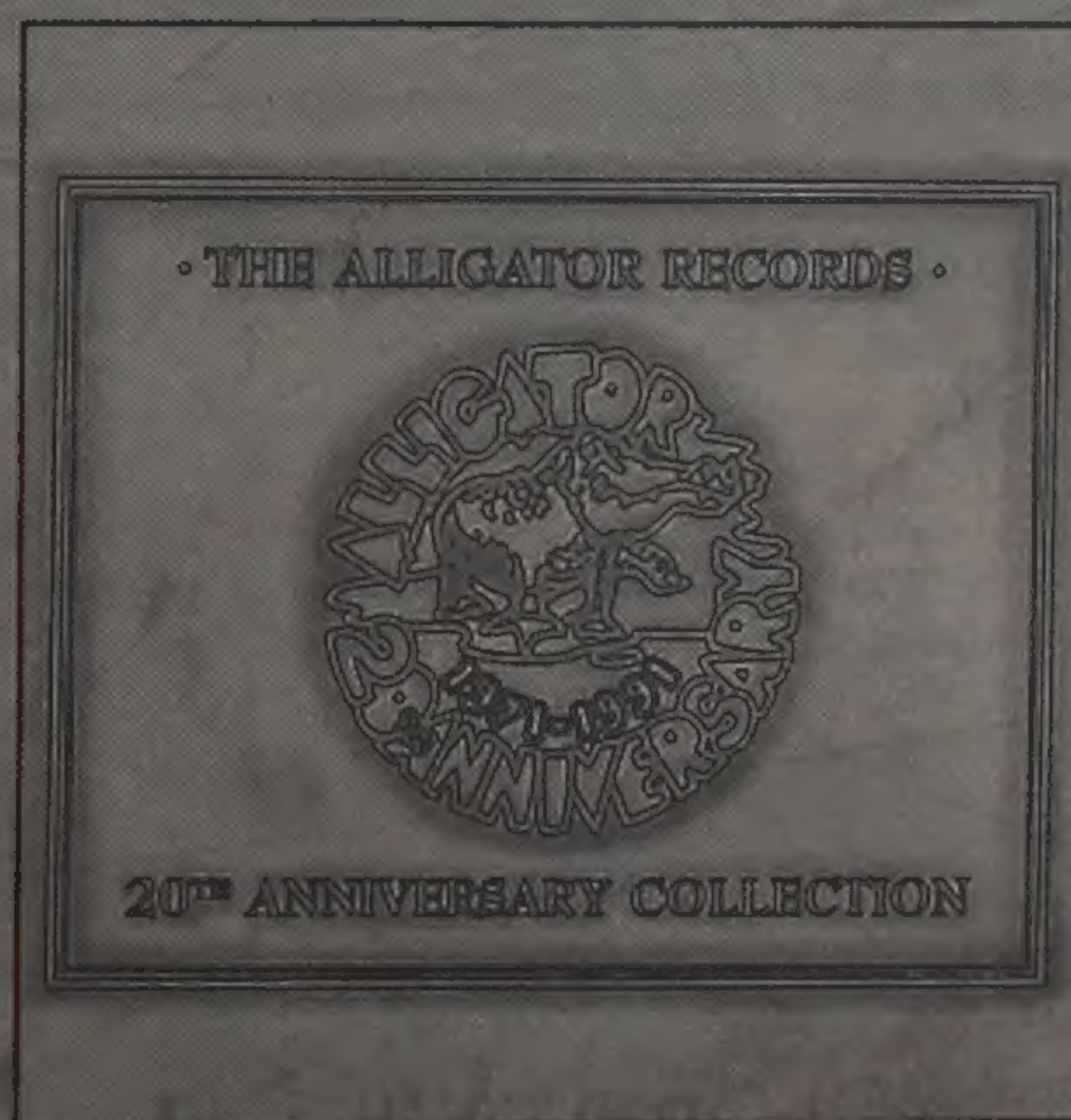
BRYAN LEE

Heat Seeking Missile

SAM'S

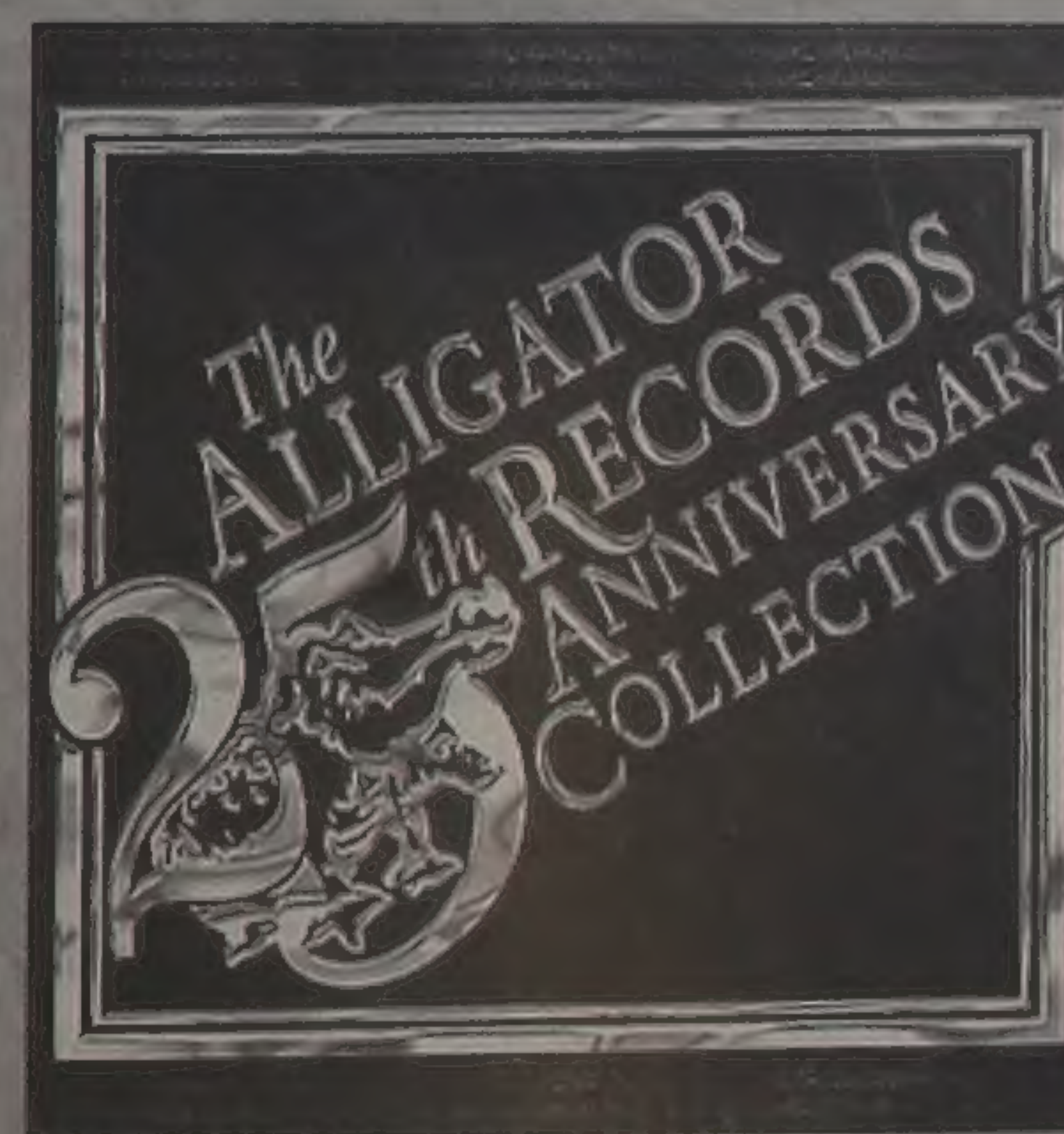
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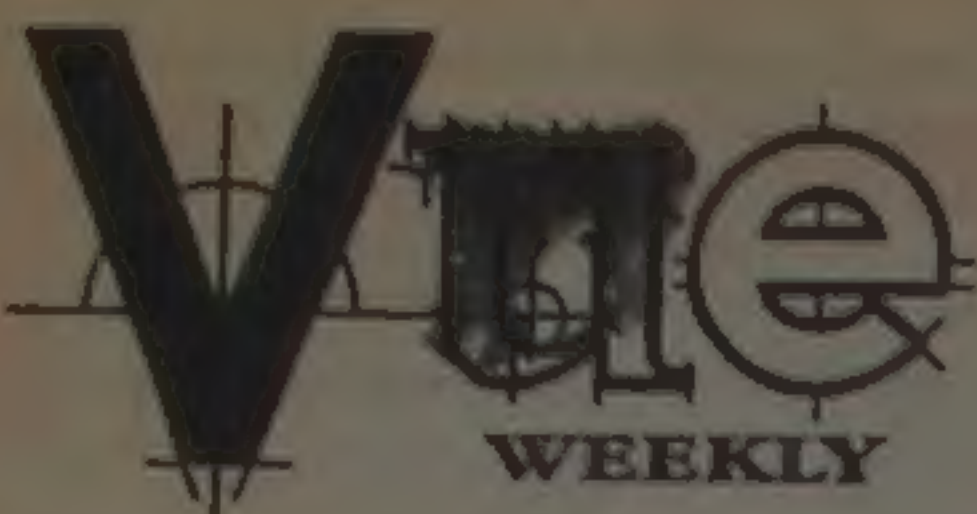
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Severe weather warning

BY JONATHAN MURPHY

There's an old saying that we always forgive the weather forecaster who wrongly predicts fine weather.

After all, it's not *his* fault the Gods frowned on us and unleashed a downpour which washed out our visit to the beach.

On the other hand, damn the curmudgeon who cast his eye to the heavens and rightly warned us to stay home and rent a movie. With *that* attitude, we grumble, it's no wonder the weather's always so lousy.

As mayor, Jan Reimer was always the brutally frank weather forecaster. If the dump was full

because we're a bunch of wasteful slobs, Reimer would scold us into recycling. If Ralph Klein was ripping off Edmonton to please his Calgary bagmen, she told us so. And above all, Reimer never stopped reminding us that two plus two equals four. If we wanted more services, we had to pay for them. If we wanted lower taxes, then we had to cut services.

Bill Smith, on the other hand, could have looked out of his window on Tornado Day and seen the cloud's silver lining. During the election campaign, he made promise after implausible promise. Cut taxes? Of course, the rebate cheque's in the mail. More buses needed? Sure, and we'll cut fares

to a buck as well.

But despite the odd snafu, Smith's business backers seem pretty pleased. Last week's State of the City speech to the Chamber of Commerce drew a crowd twice as large and many more times more enthusiastic than Reimer managed a year ago.

Still, the Mayor Feelgood image is starting to wear a little thin. Smith's recent last-minute cancellation of a trip to meet the prime minister and his subsequent feeble excuses dumped him into a tub of hot water.

Economic Development honcho Rick LeLacheur, already a Smith skeptic, was left alone in Ottawa to make excuses.

Smith's boorish behaviour risked alienating Energy Minister Anne McLellan, who helped land Edmonton a raft full of goodies, including the relocation of Calgary's military base to Namao.

Then His Excellency decided he needed a taxpayer-funded Jeep Grand Cherokee.

Now the mayor, who claimed during the election that he was "a little left-of-centre," is demanding the city ditch its unionized bus drivers and replace them with cut-rate private contractors. If Smith decided to pick on the firemen, whose Neanderthal management and union leadership are an embarrassment to our community, he might have garnered some sympathy. But the drivers' \$18 per hour is hardly outrageous pay for safely negotiating some of the worst weather conditions faced by any transit system in the world.

Smith's sudden lurch to the right promises to upset city council's phony peace. Already, union supporter Brian Mason accused the mayor of showing his true colours, "Tory Blue." And bus drivers' leader Bill Chahal is promising a major confrontation.

Environment Canada weather warning. Severe summer storms ahead. Travel on city streets in brand-new Jeep Cherokee not recommended.



Smith's ego goes shopping

BY PAM BARRETT

Ah, the romance of the motor vehicle.

Several studies, official and not, have been made on the habits of men and women and what they drive.

And, despite not having read too many of these, I think I have some insight into Mayor Bill Smith's mentality, when it comes to his proposal the City buy him a \$40,000 Jeep.

Believe it or not, this has something to do with the vehicles I own and drive.

Mostly I drive an 11-year-old Volvo, but sometimes I drive my 21-year-old BMW.

The reason I own these cars has nothing to do with status. I treasure my used Volvo because of its safety factors. And, as the third owner of the Beemer.

That said, it should be noted I am not an habitual speeder. I tend to drive the speed limit or just a few kilometres above it, depending on the flow of traffic.

Now, I've only owned these cars for the last three years. Before then I drove tanks, like a 1979 Buick station wagon and the like.

But since I started driving my Volvo and BMW, I've noticed something quite peculiar.

Men driving trucks just *have* to pass me. Even if I am speeding a bit. Even if the flow of traffic won't let those men in their trucks gain any advantage by passing me.

These men in their trucks seem to be driven in turn by some weird compulsion.

What finally galled me, though, was this: when I drove old beater tanks, this phenomenon did not occur.

I deduce from this set of facts that men driving trucks don't like women driving either powerful or good quality cars. And they want to demonstrate this to us in the only way they can — by aggressively passing us on the road, frequently accompanying themselves with the high-pitched screech of horn or tires.

They seem to be unaware that by so doing, they can cause potentially dangerous scenarios to develop.

Oh, but why should they care? Their precious little egos are much more important than public safety.

And there you have it, the operative word: egos. Men who drive

trucks — or far too many of them — have wrapped up their identities in the vehicles they drive.

All of which leads us inexorably back to our illustrious mayor.

In defence of his proposition, Smith said a city as big as ours should provide an appropriately prestigious vehicle for him to drive. That alone tells me that there is an ego factor playing itself out. But when I compare this mayor to our previous mayor, Jan Reimer, the contrast is overwhelming.

I recall seeing Reimer on several occasions leaving city hall and getting into her aging, nondescript little car and driving off to her next meeting. Nothing fancy, no entourage. In other words, no ego invested in the kind of vehicle she drives. And at no expense to the taxpayer. She bought and paid for her own little car. Simply no issue there.

So, what's really behind Bill Smith's request for a \$40,000 truck?

In a word: ego.

Well, as far as I'm concerned, on this issue, our very own ego-maniac should park this idea in the handicapped space of his choice.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9, or faxes to 426-2889. Please include full name and address.

MAC BLASPHEMY

I was dismayed to read your defeatist article on the Macintosh, and Apple's apparent so-called demise. If you will never, ever part with your Mac, why are you fanning the flames that are burning Apple?

True, Apple is in trouble. It's not going to get any help by the press bashing the Mac. So what if the Mac isn't the most widely used operating system? It's still the best.

Now let's get off the geekwagon, here. You have two similar products—one product is superior in all aspects. The other, a better-marketed, more popular product, is simply a poor imitation of the superior product, which still suffers pitfalls from its initial release.

Now the company that puts out the superior product is in trouble. Yet it still manages to produce its superior product.

Which product deserves support? The original and best, or the (cheap) imitation?

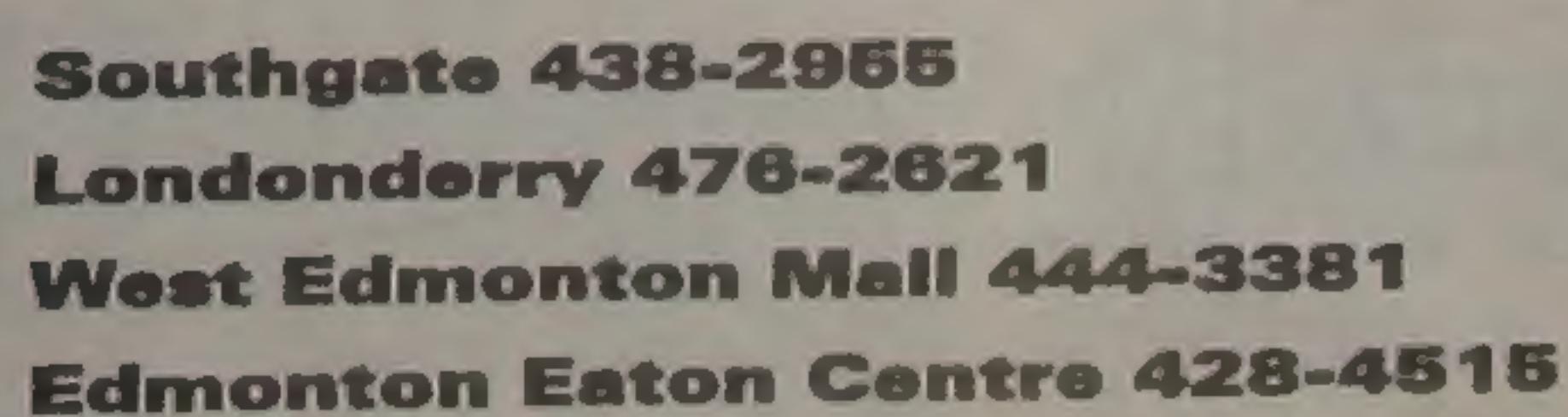
If you are a dedicated and loyal Mac user, stop the defeatist talk. Support a good company that puts out a reliable, well-designed, well-supported product. Support the product as well. Consumers demand quality products—what blows my mind is that when we finally get them (the Mac, for example—or Beta) we sell out to cheap imitations (Windoze and VHS).

I'm not being a geek, here—it's just that a good thing is going to die unless we don't let it.

Justin Wondga

<jwondga@worldgate.com>

<http://apple.forever.com>



Stickmen, Tories hack out their differences

BY STEVEN MATHER

Serious philosophical differences exchanged in a "positive, rapport-building, working atmosphere" describes the perspective of the four Edmonton Stickmen who met with some Tory heavyhitters last Tuesday.

pro-Tory. We let Mr. Elzinga know that we were quite ready to put up a billboard about them if they did something stupid."

The first meeting was cordial and stuck to civic politics. As some common ground was found and both groups were interested in establishing a rapport, they ar-

"thoughtful and progressive."

When asked about their perspective on the reputation Klein's government has developed regarding solicited input, the Stickmen restated their wish to establish a rapport with the Tories, noting that only time can determine the effect of their discussions. The Stickmen offered that the Tories appear to be looking for a new direction now that the deficit has been tamed.

Though both groups agree the tenor and tone of the meeting was positive, they hold very different views about how much their perspectives have in common. Substantively, the Stickmen found very serious philosophical differences between their vision of Alberta, her citizens, and the future and that of the Tories. Elzinga on the other hand said "I don't find any significant differences between our views."

According to the Stickmen, the predominant difference between the two visions is manifest in how the Tories have handled the debt and deficit problem. The Stickmen tried to ascertain what kind of vision shaped the rationale which determined the choices of where and how to make budgetary cuts. Their interpretation of the Tory approach is that the primary directive was to balance the budget and that when people fell through the cracks they would respond accordingly. The Stickmen felt that little thought was given to the consequences of the cuts before they were made.

Acknowledging that the debt

and deficit problems are serious, the Stickmen asserted that the approach one takes to tackle the problem must take into account the short and long term consequences on Albertans.

They found their hosts to be fixated on debt problem, noting that the Tories "were dominantly concerned with the fiscal side. It's like they're captivated by it and seem to have trouble seeing beyond it." Nonetheless, they did

not perceive the Tories to be advocating an actuarial "acceptable losses" perspective.

Although the Stickmen perceive a "large distance" between their vision of Alberta and that of the provincial Tories, they are upbeat about developing their rapport with them. According to Nickel, "When it comes to doing what's in the best interest of the citizens, we don't want to close any doors."

"We let Mr. Elzinga know that we were quite ready to put up a billboard about them if they did something stupid."

— Mike Nickel, Stickman

Fresh off the self-proclaimed success of their billboard campaign in the last civic election, Mike Nickel, Frank Duke, Doug Bikow, and Peter Bodenberger were hosted in the legislature by cabinet ministers Pat Black (Energy), Walter Paszkowski (Agriculture, Food, and Rural Development), Ken Rostad (Federal and Intergovernmental Affairs), and the executive director of the provincial Progressive Conservative Party, Peter Elzinga.

This conference followed up a prior scouting-out meeting initiated by Elzinga shortly after the last civic election. The Stickmen believe the Tories sought the first meeting because they incorrectly assumed the tone and focus of the billboard campaign indicated a shared political perspective.

According to Nickel "They thought that because we were anti-Reimer and pro-business we were

ranged to meet again.

Discussion about Alberta's political landscape dominated Tuesday's meeting. Armed with a number of policy questions, which were directed at a variety of departments and the Tory majority, the Stickmen sought to unveil the raison d'être underlying Premier Ralph Klein's governments policies. The questions Klein's associates put to the Stickmen indicated interest in the raison d'être behind the Stickmen. They also wished to know what people of the "stick" persuasion looked for from the provincial government.

Both groups found described the meeting as excellent with the Stickmen finding their hosts to be "accommodating, attentive, and sincerely interested" in their questions and concerns. Mr. Elzinga referred to the discussion as "frank, open and very thought provoking", and to the Stickmen as

Fleshing out the Edmonton Stickmen

BY STEVEN MATHER

Who are the Edmonton Stickmen? According to Mike Nickel, a Stickmen spokesperson, the Edmonton Stickmen are a group of late 20's/early 30's men and women of differing occupations and political perspectives. They are said to share a concern about the decline in Edmonton's prospects and the city's overall health. They hope to improve the social, psychological, and economic wellbeing of Edmonton's citizens.

To accomplish this aim, the Stickmen say they advocate an approach based on pragmatic consensus. By adopting this approach they hope to dissolve the traditional divisions, factions, and labels which have lead to the problems this city, the province and the county presently face. Part of this process is to open a lively discussion concerning such questions as; what type of communities should we strive to create? What type of citizens should we try to become or cultivate? What are the most pressing problems we are presently faced with? And how can we best solve these problems?

Whether or not their past and present methods are conducive to this process, or even reflect an adherence to this process, is debatable.

The Edmonton Stickmen first came to public attention through a series of billboards they ran prior to, and during, the last municipal election. Billboard topics ranged from initial queries about whether people cared about Edmonton to critical comments on allusions about the performance of Edmonton's city council, with particular reference to the performance of ex-mayor Jan Reimer.

Although they say they were not part of any candidates campaign, the Stickmen did ultimately endorse Mayor Bill Smith's campaign, believing he had the best chance to unseat Jan Reimer. Their endorsement of his campaign does not make Mayor Smith immune from Stickmen criticism however. "The handshakes and smiles, tax concessions approach of the 70's", says Mike Nickel, "is not effective in the 90's. We're monitoring his performance closely."

LIFE IN HELL

©1996
BY MATT
GROENING



Library gets graphic

INTERNET

BY JAMES WINSTON

There's a lot of neat stuff on the Edmonton Public Library freenet site: booklists, frequently asked questions, business tips and books all popular on the virtual frontier for the library on the Freenet.

Trouble is, it was all delivered through an ugly text-based interface.

No longer! The Edmonton Public Library announced this week it decided to spruce up their site and even registered its own domain.

The Library web site (<<http://www.epl.org/>>) has all of the neat-o information that is present on the Freenet site, in addition to funky graphics.

For those trapped in text-land, never fear! The designers of the Web site have ensured that text-based systems are still able to read and understand all of the site's content.

Future plans include an online membership, a form for asking reference questions, and a constantly updated news section.

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Fridays are SKA night

Greenies gear up for big day out

BY MIA GROLEAU

Upwards of 21,000 Edmontonians will take part in the world's largest single initiative at Hawrelak Park Sunday.

Earth Day began in 1970 to create awareness of environmental issues, said local organizer Peter Jansen.

Jansen and wife Mary work tirelessly to ensure the event is a success in Edmonton and their efforts have paid off. Last year's attendance at the event reached 21,500 from half that the year before.

The Jansens also get help from a few friends and a skeleton crew of 40 volunteers. The one-day event takes three months to organize.

Jansen stresses the importance of being aware of the effect humans have on our home planet. "More damage has been done to this planet by the human race in the last 40 years than in all the time we've been here before that," he said.

Most people don't realize that the solutions to our environmental mistakes are usually short-term remedies and the damage is actually permanent, he added.

Jansen stressed the importance Earth Day has taken on, both locally and internationally.

Last year over 12,000 events were recorded during Earth Day week.

"Over seven million Canadians celebrated the event last year and we hope the other 20 million will join this year's party," Jansen said. "It's the largest single initiative on the planet because it's accepted by all religions, races and nationalities," he added.

"Christmas may be bigger, but it's not world-wide because it's religious."

All 448 Edmonton-area schools have received packages on Earth Day and are taking part in some way - by completing environmental projects in schools or communities.

The event runs April 21 at Hawrelak Park from noon - 6 p.m.

Free shuttle bus

Because of the nature of the day, participants are asked to bus, bike or walk to the park rather than drive their own vehicles. Parking spots on-site are few, so those who plan on attending the festival would be smarter to catch a free

shuttle bus from outside the University LRT station.

The local Earth Day celebration is a mixture of food, fun, entertainment and awareness.

The site is full of booths offering environmental activities, crafts or giving information on organizations which support environmental options.

"Pretty well everybody you can think of is there," said Jansen, mentioning groups like Greenpeace, Amnesty International, Ecocity, Edmonton Bicycle Commuters, AIDS Network and animal rights groups.

There is also an alternative food fair at the festival for those who wish to learn more about eating right to help our planet and ourselves.

Jansen noted there are usually around 50 booths sponsored by organizations and some extras from businesses with an environmental message.

Jansen said he's excited about the various entertainers lined up for this year's festival. Among the highlights are popular Canadian children's entertainer Paul Hahn, Laura Vinson, award winning folk singer Eileen McGann, Mavens and newcomer Marilyn Rose.

For the kids, and the kid in all of us, Cartoonigans will present the Great Earth Day Adventure. Imagination Market will also be onsite with its usual collection of recycled craft materials for children.

A popular part of the event, many of Edmonton's top hair-stylists will offer Earth Day prices

es in the charity Aveda Hair cut-a-thon.

Now that most of the organizing is done, Jansen has a bit of time to sit back and worry about the weather. The event has been blessed every year except one.

"At this time of year, there's not much you can do about it," he laughed.

Earth Day ideas to help save the planet

Local Earth Day organizer Peter Jansen has a lot of simple ideas that can turn anyone into an environmentalist without too much work or hassle:

- use your Blue Box
- get a water saver shower head installed in your washroom
- place a sealed container in your toilet tank so it consumes less water when you flush
- don't use commercial weed killers on your lawn, they get into the water supply
- car pool
- use public transit
- conserve paper, write on both sides
- recycle envelopes by using stick-on labels
- use reusable containers only, not plastic or aluminum foil
- use cloth napkins instead of paper towels
- if you can't recycle the container a product comes in,

don't buy it

- double-side photocopies
- ask Canadian Direct Marketing to get your address off the junk mail list, call 416-391-2362 or write to 1 Concord Gate, #607 Don Mills Ontario, M3T 3N6
- if you subscribe to magazines, share them
- reuse and recycle newspaper
- fix leaky taps
- use energy-efficient light bulbs
- make sure batteries, brake fluid, household cleaning products are disposed of as hazardous waste
- better yet, don't buy household cleaning products, use baking soda instead
- before discarding old paint try to find someone who could use it
- compost. It's easy, doesn't take up much space and can cut your household garbage by 80 percent

Suitcase not for skeptics

BOOKS

BY MIA GROLEAU

ReVUE

For those among us who can't bear life's unanswerable questions, reading Sylvia Fraser's *The Ancestral Suitcase* would be an exercise in futility.

However, for those who remain more accepting of phenomena such as crop circles, UFOs and reincarnation, the novel is a brilliant piece of work that leaves the reader wanting more, but at the same time, wholly satisfied with the results.

The Ancestral Suitcase (Key Porter Books, \$21.95), is Fraser's eighth book. The Torontonian's other works include the internationally acclaimed *My Father's House: A Memoir of Incest and*

Healing.

Fraser has also produced five bestselling novels including *Pandora* and *Berlin Solstice*. Although the story is no ripoff, the *Ancestral Suitcase* is slightly reminiscent of Dorothy's Adventures in Oz (without the Munchkins or Wicked Witch of the West).

The Ancestral Suitcase follows the experiences of English professor Nora Locke as she travels from present-day Canada to England, to 1913 England and finally, back into the present. What she discovers and uncovers along the way leaves the reader with a whole new set of questions to ponder.

Are we born blank slates, so to speak, whose lives and personalities are formed by our environment and the circumstances which affect our lives. or, as Fraser sug-

gests, is part of who we are an inheritance from our ancestors thanks to the wonders of DNA?

In other words, are we destined to be the sort of people we are based on those who came before us, or can we still shape our lives on our own?

Don't let the cover art fool you (it looks like a grade 10 fine art project), what's inside this book is definitely worth the time spent on its 250 pages. Well written and easy to follow, Fraser has a knack for making the unbelievable just the opposite, the far-fetched within grasp. While not destined to become a classic, *The Ancestral Suitcase* is definitely worth a read. ●

Ancestral Suitcase
Sylvia Fraser
Key Porter Books. \$21.95

Dr. Feelgood comes to Convention Inn

BOOKS

BY STEVEN SANDOR

ReVUE

Celestine Prophecy author James Redfield has called him a "eloquent spokesman."

Thousands of others have found guidance from his New Age bestseller entitled *The Dragon Doesn't Live Here Anymore*.

He has traveled the globe and showed media types everywhere with his simple message: follow your dreams. He has lectured at a variety of post-secondary institutions.

Is it Jim Bakker? Jerry Falwell? Al Roberts, perhaps?

No, the author/motivational speaker is none other than Hawaii's Alan Cohen, who will visit Edmonton's Convention Inn this Sunday and Monday to discuss his two latest books — *I Had It All the Time* and *Are You as Happy as Your Dog?* Considering my dog spends most of the day drinking from the toilet bowl while I slug out a living, I'd have to answer 'no' to the previous hypothetical question.

Cohen will not be the only inspirational speaker on the bill. He will be joined by singer/actress/composer Deanna Clee.

Even though *The Dragon Doesn't Live Here Anymore* was

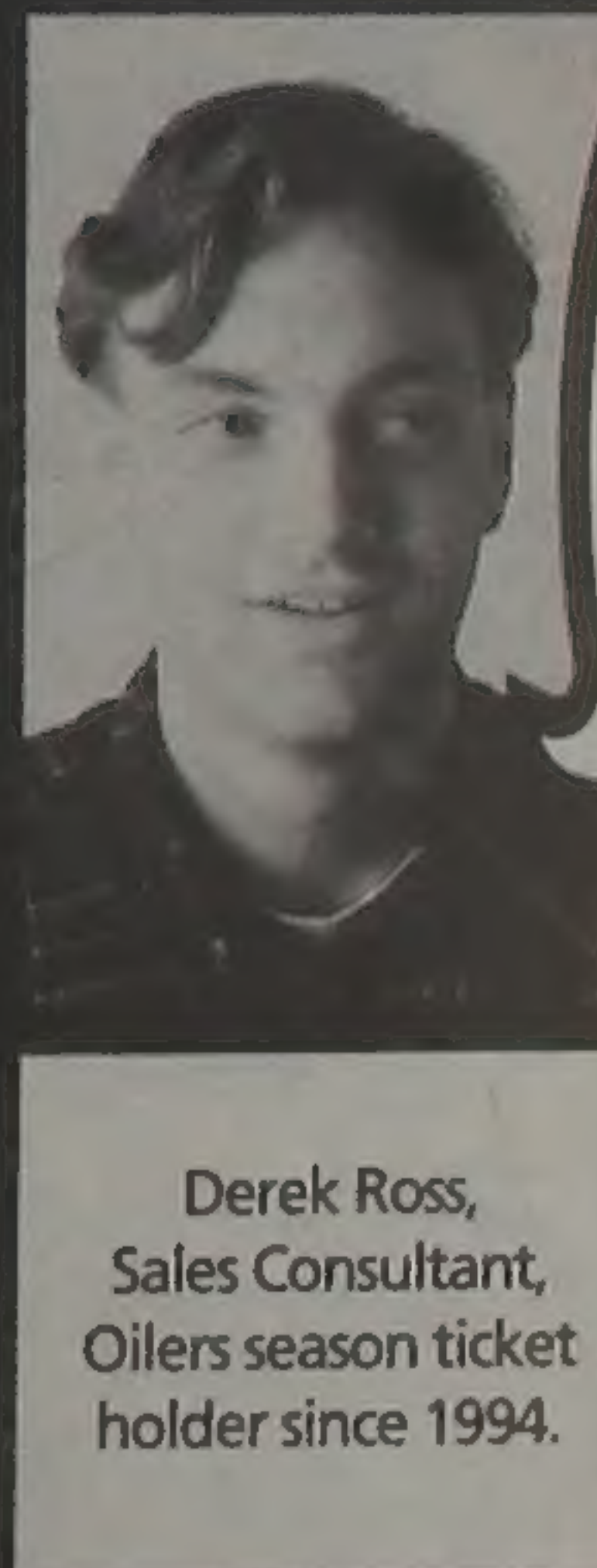
published over a decade ago, it still remains a vital part of the New Age movement. Cohen's also considered a major motivator in the Unity and Religious Science movements. He's also coordinated a prayer session between Americans and residents of the former Soviet Union.

His monthly column, *From the Heart*, is syndicated throughout the United States.

Tickets for the Cohen/Clee event are \$30 and are available through Ticketmaster.

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FASHION

RYAN GREENWOOD

Marianne Parker can feel it when she's onto a good thing. And she's found it with Design '96 - Café Paris.

Parker, the executive director behind the Great Designer Guild's annual fashion show, has watched this event bloom into one of Western Canada's biggest celebrations of fashion design. Design '96 - Café Paris is set to show the work of over 32 emerging Albertan fashion designers.

"Last year, we established the basis structure. This year we had more time to source out the proper resources to make this show great. One of the biggest changes is the corporate sponsorship," explains Parker.

Other changes include moving the show from the Mayfair Dinner Theatre to the Edmonton Convention Centre and the complexity of the judging.

Parker explains: "Last year, I can safely say the actual fashion show was the weakest part of the event. This year we have worked hard to ensure we are going to have a show which will blow people out of their seats."

Incorporating a 64-foot runway, new faces from Eclipse on the catwalk and a fantasy category in the fashion show will create a greater impact on the audience.

The judges will also be looking with a more technical eye this year. The judging panel includes Sig Plach, Selma Bos, Linda Capjack, Tamara Kerrison and Vernis McCuaig.

The designer who is able to surpass the strict requirements of the judges will receive a trip to Toronto, including airfare and accommodations, to participate in Bliss '96.

Bliss '96 is a fashion show organized by Eclipse and set for late May.

Yet the high profile of Design '96 - Café Paris does not draw people out of dark basements with sketches in hand.

"It's funny, but we still had to seek out the designers for the show. We canvassed across all Alberta and to be honest, I was hoping for a greater turnout. But it's worked out for the positive because if we had any more it would break up the show," says Parker.

Design '96 - Café Paris takes place April 20 at 7 p.m. in Hall A of the Edmonton Convention Centre.

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Put byte on job search

VUE Net

BY JEFF BARNUM

Ah, spring. The world is filled with the delightful smell of melting snow, the feel of the pavement beneath your bicycle, the green grass and new leaves and the anguished screams of university students as they scramble for income to support next year's education.

Fortunately, for most university students, they already have Internet access, which allows them to browse the 'net in search of jobs, right from the comfort of their very own computer lab.

Anyway, before hitting the pavement, it's nice to know what the Government of Canada is doing to make this job search easier. Accordingly, they have put up a page (http://www.hrdc-drhc.gc.ca/hrdc/youth/ssja/y083_e.html) listing of all of the different employment programs available for students.

Beyond offering kind words and a pointer to the nearest Hire-a-Student office, the government publication is kind of useless. Never fear, students! Your Student Services arrives in gleaming armor to help with Career and Placement Services (<http://www.ualberta.ca/~caps/homepage.htm>). Access all types of job hunting tips and tricks (like brush your teeth before an interview), as well as a listing of some of the seminars offered by

CaPS are available on the site.

ComCep Microsystems (down the hallway from Deweys, a landmark any student will recognize) is offering a service whereby you are able to post your resume to job database (<http://www.comcept.ab.ca/>) for prospective employers to search out.

For further information, check out JOBTRAK, which is a student-specific resource center for employment (<http://www.jobtrak.com/>). I couldn't check out some of the neater features (as I am not a student) however, CaPS should be able to provide you with the access you require.

For those who are finished with University and find themselves looking at a \$80,000 piece of paper, further help is available to find a job anywhere in the world. One of the most venerable of the Internet employment agencies is Career Mosaic (<http://www.careermosaic.com/>). Career Mosaic has international job listings, including listings for the US, Canada, Great Britain and the Sultan of Brunei (to work on my tan...). As well, Career Mosaic has tips on resume writing and job hunting.

If you're thinking of moving to New York, Boston, Chicago, Washington, Los Angeles or San Jose, check out <http://www.careerpath.com/>. Career Path lists the classifieds from the *New York Times*, the *Boston Globe*, the *Chicago Tribune*, the *Washington Post*, the *L.A. Times*, or the *San Jose Mercury*. This is really great because if you're searching for a job in your field (god forbid...) and your sig-

nificant other wished to find something in their field, you could do it all from one search!

I have to get control of myself here...

Finally, if the job hunt is getting you down, check out <http://www.studentcenter.com/> for a fresh approach to the job hunt. The Student Centre has the same information that is listed on the other sites, but put in a whole new fresh perspective. Coming soon to the site is a self diagnostic test which will let you know that you are attitudinally suited to caring for pregnant lemurs in West Berlin. As well, it has a section guaranteed to bring a smile to even the most downtrodden of job seekers. This section is called "Your Fortune, Lucky Number and Ideal Job." My lucky number was 35, my ideal job was Scribe (freaky psychic computers) and my fortune was "Sometimes I try to test the boundaries of my boyfriend's love. I ask him, 'Would you still love me if I had no arms?' or 'Would you still love me if I had no legs?' or 'What if I had no arms or legs?' And he always says, 'Yes, I would still love you just the same.' One day I asked, 'What if I were just a head?' Then, he said, 'I would love you only for your mind.'" (Alright, maybe there's still some bugs in the system...)

In short, there are many opportunities available over the Internet. Hopefully this information will help quiet the anguished cries emanating from the U of A campus. Maybe then I can get started on my job search...

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FOOD

BY PHILIPPE RENDIR

A long long time ago in an Edmonton far far away, when money was abundant and dieting was an unknown concept, there was a restaurant called One Thousand and One Nights.

It has been nearly two decades since its closure, but in the mind of one faithful believer (He also worked there for seven years), 1,001 nights would live to see the light of day again!

The day had arrived and One Thousand and One Nights has been resuscitated just a couple of blocks from its original location just south of Jasper on 105 Street.

The person responsible is Joseph who is probably the most charming, sweet-talking Omar Sharif lookalike around.

The decor is an Arabian-Canadian fusion of of flying carpets and

old-style lounge chairs. The place definitely doesn't have that "new Earl's" look, but still has a warm, friendly, lived-in feel.

The menu offers quite a choice between Middle Eastern exotic and traditional Canadian. The appetizers are split: tabouli, humous and calimari versus escargots, Coquille St. Jacques and baked camembert.

Tangy sauce

The escargots are served in a puff pastry, baked and drenched in a spicy garlic sauce that would have deserved a place in Sorrentino's garlic recipe contest. The calimari is not breaded and deep-fried like everybody else's in this city. Instead, it is just pan-fried and served with a very tasty, tangy tomato sauce—it is very good.

The entrees mixes western and Mediterranean selections like filet mignon, rack of lamb, Chicken

Ballentine and the more adventurous moukabalat that features a sample of authentic Middle East treats.

My company goes for the shrimp farcie—butter-fried prawns stuffed, topped with bread crumbs and baked in garlic butter. They melt in your mouth.

The moukabalat is abundant in size and variety with shish taouk, shish kabab (chicken and beef cubes on a skewer), grapevine leaf rolls stuffed with rice and tomatoes, falafil—deep-fried chick peas, beans onions and garlic patties—all served with rice, humous and pita bread. What a scrumptious meal! We were too full to try the home-made baklava, but the strong Mediterranean coffee was remarkable.

Total food cost was just shy of \$45—great value for the dollar. May One Thousand and One Nights reclaim its jewel of Edmonton status!

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Citadel musical not run by schmucks

THEATRE
BY CANUNCY
FEATHERSTONE

ReVUE

Fiddler on the Roof at last count had presold 24,000 tickets with serious rumors of a holdover. Like I should say something...

Fiddler is the by now well-known tale of Tevye, the poor Anatevka dairyman with five lovely daughters and not a single dowry to offer. Bound by powerful Jewish tradition, Tevye is both hurt and alleviated when his three eldest daughters find husbands for themselves.

Interwoven amongst the joy and gentle self-deprecating humor, the Russian government's intolerance of Jews builds to a breaking point.

Strong voice

Spiro Malas, playing Tevye, presents his bass voice as his strong suit. His Tevye is understated, perhaps not as bellicose as one might expect the character to be. But there are moments when that choice, coupled with his deep voice, pays off.

"The Dream" begins as a playful desperate fib to save face, and if it's possible to make a bass voice lilt, Malas does so to good effect, leading the cast into a giant production number.

In "Do You Love Me?" Tevye opens a musical dialogue with his wife Golde (Ruth Nichol). Even the most hardened in the crowd had to get a little watery.

The cast is a veritable Who's Who of the Edmonton theatre scene: Jeff Haslam, Kate Ryan, Roger Schultz, Tim Sell, Shari Somerville, Marina Stephenson Kerr, Stephanie Wolfe, Ashley Wright, John Wright and so on.

Wall of sound

"Tradition," *Fiddler's* opening trademark, came off the stage as a wall of sound as they and their 20 colleagues opened their throats to marvellous harmony.

Kerr and Mark Bellamy play Tzeitel and Motel, the first of Tevye's headaches. Their rendition of "Miracle of Miracles" proves to be a highlight of the first act.

Ryan and Haslam show excellent character work, portraying Hodel and Perchik. Perchik is a friendly but radical pre-revolutionary free-thinker; Haslam's marriage proposal is laughingly humble and sincere. Ryan has her best moment saying goodbye to Tevye at the train station.

Pamela Gordon and Tim Sell are a pleasant surprise as Tevye's third daughter Chava and her beau Fyedka.

Chava reads far too many books for a peasant girl; Fyedka is too sensitive to be as tall dark and threatening as he is. She is Jewish; he is Russian.

Gordon and Sell both acknowledged and maximized their characters' dilemmas. Their love is the most touching.

As a song and dance extravaganza, however, this production leans a little too far to the extra-

gant to capitalize on the song and dance.

All of the principals were miked—an understandable but disappointing necessity. With all the sound funneling through one point, it was sometimes confusing trying to find the singer or speaker in the massive cast.

Designer Cameron Porteous's ingenious set spins, flies and reveals neat little hidey-holes for characters to pop in and out of—and furthers the need for miking. And it confines. Dancers are

trapped between a stockade structure behind and the orchestra pit in front.

Happily, individual dance efforts like Artur Kuraszewski's remain unaffected.

Fiddler on the Roof, with its foibles, entertains. Leaving the theatre, the Yiddish-speaking population of the audience tripled.

By the way, what's a "schmuck?" ●

Fiddler on the Roof
Citadel
Closes May 19



Pamela Gordon

Let there be laughs

THEATRE

BY PAUL
COMPASSI

ReVUE

What is Godspell?

Godspell is either a collection of parables rewritten as a wacky kid's show, or an English version of the Cirque de Soleil, Edmonton style.

It's fun, it's kitsch, and it both makes and doesn't make sense.

Godspell, starring versatile Australian Ian Williams as Jesus, doesn't pander or apologize to the crowd of stuffed diners at Mayfield Dinner Theatre.

It opens with two children reading an oversized book, mumbling about biblical parables according to St. Matthew. The action really begins, however, when 10 actors flounce onstage in pastel-colored bed sheets. They eventually ditch the sheets, revealing hilarious cartoon-styled costuming by Andrew Brouwer.

The show consists of sight gags

and vaudeville routines, poking fun at stereotypes from gays to Bronx Jews to billygoats. The motley crew of zany street performers double and triple as apostles, whores, and even southern Alberta hicks.

Laughs are constantly happening, with a walk-on ventriloquist dummy bit based on Ralph Klein and jabs at Richard Nixon and Jean Chretien.

Rap numbers are kept to a minimum (one) and songs we've come to love over the 25-year history of the show are as robust as ever.

Williams doesn't pull rank in *Godspell*. It is refreshing to see a lead actor as merely one of the sweating cast instead of milking the moments. Consequently, the show flows as a genuine ensemble piece, with everyone equally exerting their all.

Williams' singing shows a remarkable talent. Cathy Derkach does a standout version of "Turn Back, O Man" while perched amongst the audience.

Don Aubin really blows his

pipes in "All Good Gifts" and "Learn Your Lessons," but needs a few more confidence lessons in the acting department. John Kirkpatrick mugs his way through the show, drawing from his store of manic energy.

The show works as a series of skits loaded with song, dance and satire. As Williams promised, this version of *Godspell* is not dated; it is generic camp, spoofing the Bible yet allowing the lessons as taught by Christ to filter through.

Some audience members may be dismayed at the on-stage shenanigans. The show isn't meant to be blasphemous; it is a wake-up call to bland, corn-fed types who don't get the message.

Unlike Sunday sermons, you won't go asleep in this show. It is energetic, full of vinegar and spit and doesn't apologize for it.

Thank God! ●

Godspell
Mayfield Dinner Theatre
Closes May 19

Art
young musical

by: Brad Fraser
Music & Lyrics by:
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April 30
to May 19

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EAG revamps its look

VISUAL ARTS

BY KAREN
KOCHANSKI

The Edmonton Art Gallery has been doing some serious thinking about its role in Edmonton.

Recent trends in curatorial/art gallery thinking suggest the conventional method of bringing art to the public just isn't effective.

And given the current economic climate, it is now more important than ever for galleries to make themselves relevant and meaningful to the general public.

So, the EAG has completely changed its permanent exhibition space. It has brought it downstairs and is using an organizational system which provides a social and holistic way towards the presentation of art to the public.

In terms of education and linguistics, it is a "whole language" approach to art, where the individual pieces are meant to be understood in context.

This contextual placement puts the work in a social context relative to moods and ideas prevalent at the time of its making. To see artworks made at widely different times together in the same room highlights the philosophical and aesthetic differences in their makers.

The gallery is now divided into six sections. There is a real sense of separateness in each space—quite a feat, considering the relatively small area the curators had to work with.

The first space encountered is the lobby area, with the Founders and Patrons space.

Next, the viewer moves to the Canadian Regionalisms gallery, with works from the 1930s to the 1950s, displaying artists' views of the different areas of Canada.

The biggest space is devoted to Big Attack Abstraction. That the gallery goes to some lengths to interpret for viewers is a good thing, given the difficult nature

of this genre and the negative reaction it often gets.

After this, the categories become more fluid. Two small rooms, for example, are set up together, showing Some Version of Landscapes and Some Version of Suburban.

The Subjectivities gallery is the most successful in giving context and breadth to the EAG's collection. The space itself is pleasant and not at all intimidating, with a tiled floor, a Persian-like rug and a heavy wooden table with parlor chairs.

Groupings here challenge the viewer to put the works in some kind of greater context.

Example: a contemporary portrait by Native Canadian artist Jane Ash Poitras circa 1990—where a Spanish past for aboriginal people is outlined through a collage of pop culture icons—is set beside a traditional portrait of a man made by William Sawyer in 1848.

Each radically different approach to portraiture actually takes on a family resemblance as part of a group. Artifacts, like letters and government documents, further humanize and contextualize the works.

About one third of the art will be changed each year, so the public will be able to see more of EAG's permanent collection.

The new installation is a step in the right direction towards including the general public in the art world.

This whole new way of thinking is, in a way, manifest in the bizarre and hilarious video "The Way Things Go" by Peter Fischli and David Weiss. It's currently playing in a room set aside for video works in the gallery's collection.

In "The Way Things Go," every high school physics experiment ever done is set up in a seamless cause-and-effect chain—gravity moves the toy car down the ramp that knocks over the candle, that activates the dry ice, that blows up the balloon and so on—that lasts a mind-boggling half hour.

It's all about context and evolution and moving forward—certainly the gallery's laudable agenda in its new permanent collection space. ●

Play recreates mining disaster

THEATRE
PreVUE
BY CHADWEE
LATHERSTONE

The Westray mining disaster. In Nova Scotia, it's gone beyond horrible news report. According to playwright/actress Chris O'Neill, it has taken its place in Maritime history.

If you don't know someone died in it, you know someone who knows someone," she says. Ken's grandmother lives above Tunnel Four."

"Ken" is Ken Schwartz, O'Neill's husband and co-creator of *Westray: The Long Way Home*, playing at Varscona Theatre Apr. 16-20.

The Long Way Home chronicles the lives of miners and their families in the weeks preceding the catastrophes. Unwilling to submit survivors to undue grief by

another battery of interviews, O'Neill and Schwartz waited for the publication of Halifax writer Dean Jobb's book, *Calculated Risk: Greed, Politics and the Westray Tragedy*.

Says O'Neill, "He did an amazing series of interviews with widows and miners who had worked there and who had quit, miners who had worked there on the rescue missions—which were, of course, for naught."

"We used his book, but he gave us all the taped interviews. It was an amazing gift because we actually got to hear all their voices then. They'd been through so much. He asked all the questions we would have asked ourselves."

In further deference to the survivors' privacy, the playwrights exercised a little dramatic license.

"Even though the characters' circumstances are based on certain people, the characters them-

selves, the personalities, are very much our own imaginings," says O'Neill. "As much is taken from our own families and friends as it is from those particular miners."

O'Neill and Schwartz's company, Two Planks and a Passion, is based in Canning, N.S. The Annapolis Valley town boasts a population of 900. In size and community, Canning resembles the stricken town of Plymouth.

When an explosion blasted the Westray tunnels, Plymouth's population dropped by 24.

Mining community

O'Neill speaks from a nameless hotel room in Fort St. John, B.C. She and her troupe of six others are rounding the westernmost leg of their first Canadian tour. In places like Kimberley, Trail and Tumbler Ridge, she realized underground mining creates a nationwide community.

"There's so much cross-pollination, I think, in the industry,"

she observes. "There are a lot of Nova Scotians up in Tumbler Ridge, y'know, and a lot of people at Westray were from Alberta—they're from all over the place."

In all those towns, almost invariably someone knew someone who knew someone...

O'Neill likens the mining community with theatre community in terms of closeness. One day in Kimberley, the two communities came uncomfortably close.

Kimberley's Sullivan Mine requires a 40-minute transit from top to bottom in a motorized crew-hauler. When offered a chance at a break in the trials of the road, the Two Planks company jumped at the long ride down.

The crew-haul operator cut a tight corner a little too short and wedged the machine between shaft walls. No danger was present; the tour hosts were merely embarrassed. But they were stuck.

Eventually concerns over a possible foot trek and an encroaching showtime gave way to an awareness



Gordon Gammie and Chris O'Neill

of the millions of tonnes of rock between them and the surface

"It's something we'll never forget," says O'Neill.

Westray: The Long Way Home

Varscona
Apr. 16-20

Shumka fever

DANCE
PreVUE
BY ANDREA
RABINOVITCH

There'll be more than one Shumka dancer feeling emotional during their upcoming show, *Absolutely Shumka*.

The St. Albert shows will be artistic Director John Pichlyk's last official occasion with the company. He has been with the company for 20 years, the last 14 as artistic director.

"I've expressed what I want to say and I have other priorities now like starting a family," explains Pichlyk.

He will be sorely missed. His tenure with the company was characterized by daring choices in artistic vision: with modern dance choreographers like Brian Webb, he changed the format of Ukrainian dance, challenging the dancers with new dance styles and new ways of making their Ukrainian heritage come alive.

"I wanted to open up people's eyes to the possibilities of the art form," says Pichlyk. "Shumka is not about being a museum."

Absolutely Shumka is a re-worked version of a concert Edmontonians saw at the Jubilee Auditorium last March. Back from a cross-Canada tour, Shumka made some alterations and is bringing Alberta in more intimate spaces.

"The tour allowed us to let the piece mature in front of live audiences. We've honed the pacing and timing of the dramatic work. There have also been changes in casting, which changed the perspective of the choreography."

Surprisingly, this is the first time Shumka has done an Alberta tour and not required theatres with second and third balconies.

"We're thrilled to be performing in the smaller theatres in Fort Murray and Grande Prairie. It really feels like you're in touch with the audience."

The company is still 42 people strong, so sheer size is still an important component to the concert.

So who's going to replace their beloved leader?

"There's a whole network of people that have recently come

from the Ukraine," says Pichlyk. "The question is not who, but what should be said next: What is the focus and vision to bring Shumka to the next stage?"

Like all structural decisions made at the organization, the process will be a collective one. An amazing volunteer organization, they have made few wrong moves so far.

Victor Litnov, former Kiev Ballet Artistic Director, has been working with the company for the last few years—his choreography can be seen in *Absolutely Shumka*—and seems an obvious choice to replace Pichlyk.

"I have opened the door for collaborations," says Pichlyk. "It is the wave of the future."

Pichlyk has built the company into a Ukrainian dance ensemble that is truly Canadian, ensuring the wave is going to continue splashing.

Absolutely Shumka
Arden
Apr. 19-21

A very Precious effort

THEATRE
ReVUE
BY ARAXI
ARSLANIAN

Two things are tantamount to success in the arts: imagination and creativity. Imaginative people come up with ideas. Creative people create.

Precious Goods, a new work playing at the Bus Barns in Old Strathcona, features an unintentional example of the struggle between imagination and creativity.

This new show by The Unconscious Collective tells the story of three women locked up in a monastery while their husbands are off fighting in the Crusades. The title refers to the things they bring with them to survive.

Trevor Schmidt's script is high-concept. Three women of differing class, background and self-control forced to live together and survive when their link to food

and the outside world is feared killed. Most Edmontonian playwrights are loath to be that original.

But Schmidt does nothing with these women, relying mostly on stereotypes and a predictable storyline.

The real tip-off you're watching the work of an inexperienced writer is that he overwrites. Clumsy dialogue can be replaced by a look, a pause, a single statement. The text needs a major edit.

Schmidt is a prolific playwright—which is great! Lots of so-called writers in this town spend more time posturing at smoky cafes than actually writing anything.

But Schmidt needs to take more time with his plays. *Precious Goods* stank of the grease of an assembly line.

The performances seem a little slapped together as well. Lines are dropped and the physicality is unconvincing. Leslie Wilson and Ange-

la Flatekval are the most consistent.

The Unconscious Collective has funded, workshopped, produced and performed its own work for five years now. That is something to be applauded.

And the near-capacity audience enjoyed itself—the ultimate goal of every artist.

This show had all the right elements. They had the appeal, they had the equipment. I think it's a matter of not knowing how to use it yet. Young companies like The Unconscious Collective are foot-soldiers fighting for the survival of the arts.

But despite all their passion and determination, sometimes a play just doesn't work.

Imagination? It's everywhere in *Precious Goods*. Creativity? Sloppy and poorly thought out.

Precious Goods
Bus Barns
Apr. 11-21

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VUE WEEKLY

#307 - 10080 Jasper Avenue
Edmonton AB T5J 1V9
(Phone: 426-1996 • Fax: 426-2889)

Deadline is 3:00 p.m. Friday before publication



Tartuffe

By Moliere. Translated into English verse by Richard Wilbur

Directed by Dmitry Baranov

APRIL 24-MAY 4, 1996 8pm

Tickets \$10 Adults, \$8 Students/Seniors
Charge-by-phone 451-8000
Sunday Matinee April 28 at 2pm
No performance April 29

WALTERDALE PLAYHOUSE
10322 - 83 Ave 439-2845

FILM

That's right: they still call him Bruce

CINEMA

BY JASON MARGOLIS

The Kid is back

Or at least for a while: Kids in the Hall member Bruce McCulloch recently returned to Edmonton to update his hometown fans on his new movie and his future plans.

Having already established himself on television and as a recording artist with the *Shame-based Man* album, McCulloch now has to deal with the potential of becoming a big-time movie star.

"It's all the same, but different," notes McCulloch on his expanding career. "It's not like my life ever changes. I always think I'm a worker in a sense."

"I work on my record. And then, some days I have to do business calls, and other days I get to write. Some days I act, other days I have to do interviews. I'm a creative cultural worker."

Now, however, he's working for a major Hollywood studio, Paramount, appearing in *Brain Candy*, a Kids in the Hall movie produced by Lorne Michaels (the Canadian expatriate behind *Wayne's World* and *Black Sheep*).

"It wasn't as weird as you'd think. It was actually a lot like doing the show in a sense, except probably in the last couple of months when we started to screen the film in, like, New Jersey or in L.A. and they'd all come down and there'd be score cards and they'd say 'characters most liked.'..."

"We basically got their money. It's not like Paramount made our film and we were there shooting on their lot. We did it in Toronto with our director and our music people. Our story."

But wasn't there any studio interference?

"In a TV show, you work so fast people don't really have time to interfere in your stuff 'cause it's already shot," says McCulloch. "But with a film, there's more time for people to respond with notes. There's more conference calls and that kind of stuff. I think that would happen even if we did a film through Telefilm."

Telefilm is the Canadian federal government's film funding agency, and one of the primary financial sources for feature filmmaking in our country.

ing in our country.

"People wonder why we would do a film with Paramount. But the Canadian industry's a bit weird, you know? It's like \$7 million is a cheap film to Paramount."

"It's totally a Canadian film. It'll be interesting to see what the press do, like if they go 'Paramount's changed them! What did Lorne Michaels do to them?' But it is in a sense a non-commercial film—I don't think people will say 'They made them do a weird film.'"

McCulloch admits it may be hard for a large studio to find the special niche the Kids in the Hall movie will attract.

"Paramount did all this research into what our fan base is like, and you know, it's really whether people want to come and see it or not. I don't think it's all that complicated."

"If we were a band, they'd find out how big we were and what size hall we would play in. Do we play in 1,000 seaters or 10,000 seaters? But in the Hollywood motion picture industry, if you aren't a tiny, little independent film, then it's like 'Are you a big film?' They don't know where to slot you."

"Whatever the film does, we'll be fine, 'cause it was cheap enough."

Diverse characters

Like the other members of the troupe, McCulloch is capable of creating a wide diversity of unique characters. In the film he plays several different roles, including Cisco, a snappy marketing executive, and Grivo, a surly rock star who some people might think was inspired by Glenn Danzig, or at least his sideburns.

McCulloch begs to differ. "I don't really base my characters on people. I ain't that talented, eh?" The inspiration for Cisco comes from within. "He's part of my evil heart," says McCulloch.

Then there's McCulloch's Cancer Boy, a bald young man in a wheelchair whom you might think people would find offensive.

But, says McCulloch: "Everybody loves him. They don't think he's offensive at all."

Tell us the truth, Bruce.

"It's very mixed. There's people who say that 'it's the coolest, weirdest, smartest thing I've seen' and people who go 'You are an asshole, what were you thinking and don't you know that there are cancer boys in the world?'"

"I find it understandable but sort of regrettable. I love little Cancer Boy. He's got a sweet little heart. People call him Cancer Boy because that's the cult of the way we sometimes see people who are sick. Certainly sick children are used as photo opportunities a lot. We have cancer in the families of the troupe, and AIDS is everywhere. We know this is serious stuff."

As to his future, McCulloch may again work with his collaborators on the *Shame-based Man* album, which includes Bob Wiseman and members of Shadowy Men From A Shadowy Planet—the band which created the distinctive *Kids in the Hall* TV show theme.

Possibilities may include incorporating his musical explorations into his one-man shows, resulting in what McCulloch describes as "A kind of theatre-based rock show."

McCulloch was active in the selection of music for the film's soundtrack, which includes contributions from the Tragically Hip and several bands on the Matador label. Also listen for new tunes written by McCulloch and the Odds, under the moniker Death Lurks.

As for the future of the Kids in the Hall, McCulloch notes another movie is a possibility.

"In a few months we're going to say, 'If and when, what are we going to do now, guys?' It's not like we're in Toronto and can't stand each other and keep seeing each other in restaurants. It's more about schedules than anything. And we all have other creative needs."

"I went through a time when I probably didn't like as much to be part of a group. I do my own thing. I do one-man shows and I write. But now, maybe because I'm cooler with who I am, it's not hard for me to be part of a group."



Scott Thompson and Kevin McDonald in *Brain Candy*.

Candy hits weird vein

FILM

BY JASON MARGOLIS

ReVUE

The Prozac Nation was due to get its feathers ruffled and who better than the Kids in the Hall to tackle the sensitive issue of antidepressant medication proliferation?

One word quickly comes to mind while attempting to describe *Brain Candy*, the Kids' feature film debut and that word is weird. Make that two words: really weird.

It's as if Orson Wells (*Citizen Kane*) were directing the Monty Python group with a script worked over by the editors of *Details* magazine. The camera rarely stops moving, swooping and dancing over the performers' heads or alongside their feet. The sets are generally truly inspired, save for the few that appear to be leftovers from *The Hudsucker Proxy*.

For a Lorne Michaels production (he, who brought us such masterpieces as *Black Sheep* and *Stuart Saves His Family*), there is a surprising attention to detail that can only be the result of allowing the crazy Kids gang some degree of creative freedom in their storytelling.

As in the television series, each of the Kids play several different characters in a variety of

genders. They also incorporate some of their more popular characters such as Good Cop and Bad Cop and Bruce McCulloch's Gavin, this time reinvented as Cancer Boy (don't ask).

The film's primary character is Dr. Chris Cooper (Kevin McDonald), a research scientist at Roritor Pharmaceuticals. In his childhood he witnessed his father's suicide and as a consequence has devoted his life to curing depression. Just as Cooper and his colleagues stumble on to what may be a perfect fix for depression, his boss Don Roritor (smoothly played by Mark McKinney), announces mass layoffs to his research division, forcing Cooper to rush the testing on his new drug and prime it for release. This upsets Cooper's potential girlfriend, Alice (McCulloch), a fellow scientist.

Kicks penicillin

Cisco (McCulloch, again), the ultracool marketing whiz at Roritor, dubs the drug Gleemonex and takes Cooper under his wing. The drug is an instant success, even beating stalwart penicillin in sales. (Remarks Mr. Roritor: "We kicked penicillin's sorry ass!") Shortly thereafter, Cooper becomes a media darling, getting make-overs on talk shows and taking home underage groupies to spend the night,

but forsaking his ethics and his love for Alice.

Tart stuff, but given a diffidently bent skew by the Kids.

There are several concurrent stories which relate the drug's effects on various individuals. Grivo (McCulloch), a morose lead singer in a grunge band, takes the drug and begins writing happy folk songs. Wally (Scott Thompson), a middle-aged family man wrestling with sexuality, uses Gleemonex to come to terms with his homosexuality—resulting in a suburban song-and-dance number in which Wally's neighbors put on a parade to celebrate Wally's newfound gayness.

The film is hit-and-miss as far as payoffs for the jokes, but as an ambitious conceptual piece, it largely succeeds. This is not surprising considering the combined talents of the Kids' members, but a bit startling when noting that much of the crew's previous experience lies in the feature *National Lampoon's Senior Trip*.

Incidentally, McDonald's scientist character is named after the film's editor, Christopher Cooper, who edited four years worth of the Kids TV series.

Kids in the Hall:
Brain Candy
Famous Players
Daily

SCREENING SCHEDULE

FAMOUS PLAYERS

SHOWTIMES FOR DATE OF PUBLICATION ONLY

PARAMOUNT 10233 Jasper Ave. 428-1307 RESERVOIR DOGS (STC) THX Late show Sat 12:15	GATEWAY 8 29th Ave. & Calgary Trail 436-6977 SPECIAL SAVINGS - \$3.00 MATINEES BEFORE 6:00 PM
DIGITAL SOUND PRIMAL FEAR (M) THX Mon Tue Wed Thu 7:00 9:35 gory violence/coarse language/sexual content	KID'S IN THE HALL (M) 2:00 4:20 7:20 9:20 BIRDCAGE (M) DTS Digital 1:45 4:15 7:10 9:40 PRIMAL FEAR (M) 3:50 6:50 9:35 gory violence/coarse language/sexual content
WESTMOUNT CTR 111 Ave. & Grosvenor Rd. 455-8726	JAMES & THE GIANT PEACH (G) 1:15 3:00 4:30 7:00 9:00
PRIMAL FEAR (M) Mon Tue Wed Thu 7:05 9:45 gory violence/coarse language/sexual content BIRDCAGE (M) DTS Digital Mon Tue Wed Thu 7:10 9:35 ANTONIA'S LINE (Dutch with English Subtitles) (R) Mon Tue Wed Thu 7:15 9:40 EXECUTIVE DECISION (M) Mon Tue Wed Thu 7:00 9:30	UP CLOSE & PERSONAL (PG) 4:10 7:05 coarse language HOMeward Bound II (G) 2:00 A FAMILY THING (M) DTS Digital 9:40 TOY STORY (G) 2:10 EXECUTIVE DECISION (M) 4:00 7:00 9:45 LEAVING LAS VEGAS (R) 7:15 9:45 ALL DOGS GO TO HEAVEN (G) 2:15 4:30 OLIVER & CO. (G) 1:30 3:30 6:45
WESTMALL West Edmonton Mall 444-1242	BRAVEHEART (M) 8:45 extremely violent scenes/not recommended for pre-teens/young ALL SEATS \$1.25
KID'S IN THE HALL (M) Tue 1:30 3:30 7:20 9:20 Mon Tue Wed Thu 7:20 9:20 ALL DOGS GO TO HEAVEN (G) Tue 1:40 EXECUTIVE DECISION (M) Tue 3:40 7:10 9:40 Mon Thu 7:10 9:40 Wed 9:40 BIRDCAGE (M) DTS Digital Tue 1:20 4:00 7:05 9:35 Mon Tue Wed Thu 7:05 9:35 PRIMAL FEAR (M) Tue 1:10 3:50 7:00 9:45 Mon Tue Wed Thu 7:00 9:45 gory violence/coarse language/sexual content JAMES & THE GIANT PEACH (G) Tue 1:00 2:45 4:30 6:45 8:45 Mon Tue Wed Thu 6:45 8:45	LONDONDERRY 137 Ave. & 68 St. 475-4555 SPECIAL SAVINGS - \$3.00 MATINEES BEFORE 6:00 PM JAMES & THE GIANT PEACH (G) Mon Tue Wed Thu 7:00 9:00 BIRDCAGE (M) Mon Tue Wed Thu 7:15 9:30

31 G SCREEN! BIG SOUND!

a MINUTE at the MOVIES by Todd James

A FAMILY THING Robert Duvall plays Earl Pilcher Jr. who, following his mother's death, learns his natural mother was a black woman assaulted by his father some 60 years ago. His real mother died giving birth to Earl, but left him a brother: Virgil (James Earl Jones), a policeman living in Chicago with his elderly aunt (Irma P. Hall). Shaken, Earl heads to Chicago to come to terms with a part of his life he knew nothing about. Duvall and Jones are what makes *A Family Thing* tick, and Irma P. Hall steals every scene she's in. (VW)

ANGELS AND INSECTS Mark Rylance plays William, a penniless 1860 explorer who's invited to stay in the country manor of the Rev. Harold Alabaster. When the reverend's daughter (Patsy Kensit, *Lethal Weapon*) agrees to marry William, he finds he is of little use except to impregnate his new bride after each successful encounter. Director and screenwriter Philip Haas peels layer after layer away from the mysterious Alabaster family and the secrets of the seemingly respectable English manor. (VWV)

THE BIRD CAGE Robin Williams and Nathan Lane star in this remake of the French farce *La Cage Aux Folles*. This isn't just guys-in-high-heels schtick—*The Bird Cage* is a genuinely funny, well-scripted comedy which manages to sneak in a message about family values in the '90s. (VWV)

BROKEN ARROW John Travolta plays a U.S. Army fighter jet pilot who steals two nuclear warheads with plans to blackmail the U.S. government. Christian Slater is his fellow pilot and former friend who must stop him before he triggers nuclear armageddon. Aside from being an attractive

travelogue for Utah tourism, *Broken Arrow* offers nothing new. (M)

DEAD MAN WALKING Susan Sarandon plays a nun who becomes the spiritual advisor to a death row inmate in this story based on the true account of Sister Helen Prejean. Sarandon's performance is honest and Penn is both menacing and boyishly charming. A chilling final scene puts the audience right in the gas chamber. (VWV)

EXECUTIVE DECISION When a ruthless Middle East terrorist group hijacks a 747, intelligence analyst David Grant (Kurt Russell) shatters all hope of negotiation with his theory the terrorists have made the jet into a flying bomb capable of wiping out the eastern seaboard. This isn't brain surgery, just a predictable spine-tingler which doesn't take itself too seriously. (VW)

FAITHFUL Chazz Palminteri (*Bullets Over Broadway*) plays a hitman hired by a philandering husband (Ryan O'Neal) to knock off his wife (Cher) in this movie based on a stage play written by Palminteri. Like most plays adapted to fit the screen, there's a certain staged quality to *Faithful*, but the dialogue is crisp and clever and this dark comedy moves quickly. (VW)

FARGO Frances McDormand plays Marge Gunderson, the pregnant police chief of Brainerd, N. Dak. William H. Macy plays car salesman Jerry Lundegaard, who hires a couple of thugs (Steve Buscemi and Peter Stormare) to kidnap his wife and collect a ransom from his wealthy, overbearing father-in-law. Terrific performances give the characters an authentic, rural feel. (VWV)

FLIRTING WITH DISASTER You can expect a wacky and weird ride in this movie from David O. Russell. Ben Stiller plays Mel, an entomologist searching for his real birth parents, much to the chagrin of his adopted parents, played well by Mary Tyler Moore and George Segal. Tea Leoni (*Naked Truth*) plays a psychologist determined to reunite Mel with his parents and Patricia Arquette (*Beyond Rangoon*) plays his wife. Cameos from Alan Alda and Lily Tomlin are highlights. (VW)

PRIMAL FEAR Richard Gere plays hotshot lawyer Martin Vail, who takes on a high-profile case defending an altar boy (Edward Norton) accused of the brutal murder of an archbishop. Hold on for some of the most far-fetched trial scenes since TV's *Night Court*. Director Gregory Hoblit takes us through a labyrinth of dead ends like mice in a maze. All the smoke and mirrors can't mask a two-bit story with cheap devices like split personalities which I found obvious and insulting. (M)

SGT. BILKO Steve Martin stars in this bland remake of the 1950s television series. Phil Hartman could have been funnier as Bilko's nemesis and Martin is reunited with *Saturday Night Live* alumnus Dan Aykroyd as the bewildered commanding officer of Fort Baxter. If you're familiar with the TV show you'll be disappointed. If you're not, you'll wonder why anyone bothered. It's tough to salute *Sgt. Bilko*. (VW)

SENSE AND SENSIBILITY Emma Thompson's first stab at screenwriting is a roaring success as she tackles Jane Austen's funny and passionate story of women in search of love and inherited money. *Sense and Sensibility* is a rich melodrama with well-developed characters. (VWV)

TOY STORY Disney's first full-length feature created entirely through computer graphics is remarkable. But the characters transcend all the high-tech wizardry and make *Toy Story* a magical, funny adventure. This is solid entertainment that uses the most awe-inspiring animation you've seen in a long while. (VWV)

VUE Ratings

O = Awful
V = Bad
W = Poor
WW = Good
WWW = Very Good
WWW = Excellent

GARNEAU THEATRE

Movie Info 433-0728
8712 - 109 St.

Wide Screen - Full Surround Stereo

FRIDAY APRIL 19

Braveheart (m) Showtime: 5:00 PM

• extremely violent scenes; not suitable for pre-teens

12 Monkeys (m) Showtime: 8:30 PM

• violent scenes

APRIL 19-20 - 11:30 P.M.

Natural Born Killers (r)

• disturbing scenes and brutal violence throughout

WEDNESDAY APRIL 18: Rocky Horror Picture Show (Theatrical)

No 5:00 PM Sunday April 21 - Private Booking

Before 6 p.m. All Shows \$1.25

After 6 p.m. \$2.50 Tuesdays All Seats \$1.25

CINEPLEX ODEON CINEMAS CINEMA GUIDE

Showtimes effective April 19 - 25, 1996

EATON CENTRE CINEMAS

3rd Fl. Photos 1101 St. & 102 Ave. (21-7070)

MRS. WINTERBOURNE M
Daily 2:15, 7:15, 9:40 PM; mat. Sat/Sun 4:35 PM. Coarse language.

FEAR M
Daily 2:30, 7:30, 9:50 PM; mat. Sat/Sun 4:45 PM, Apr. 25 @ 7:00 PM. Violence, coarse language.

BIRD CAGE M
Daily 2:00, 7:00, 9:30 PM; mat. Sat/Sun 4:25 PM. No 7:00 or 9:30 PM show Apr. 20, 9:00 Only. 9:00 only Apr. 27; No 7:00 Apr. 24.

THE TRUTH ABOUT CATS & DOGS TBA
Sneak Preview: Apr. 20 7:00 pm

FARGO M
Daily 2:30, 7:30, 9:50 PM; mat. Sat/Sun 4:40 PM. Brutal violence and coarse language.

DEAD MAN WALKING M
Daily 2:05, 7:05, 9:35 PM; mat. Sat/Sun 4:25 PM.

FLIRTING WITH DISASTER M
Daily 2:15, 7:15, 9:40 PM; mat. Sat/Sun 4:15 PM. Sexual content.

Note: No 7:15 show Apr. 20

JANE EYRE TBA
Sneak Preview Apr. 20, 7:30 PM

JAMES & THE GIANT PEACH G
Daily 2:10, 7:10, 9:00 PM; mat. Sat/Sun 4:00 PM. Coarse Language.

KIDS IN THE HALL M
Daily 2:20, 7:20, 9:20 PM; mat. Sat/Sun 4:20 PM.

coarse language / suggestive scenes

SUBSTITUTE M
Daily 2:00, 7:00, 9:30 PM; mat. Sat/Sun 4:30 PM. Violence, coarse language throughout.

WEST MALL 8 M
West Edmonton Mall
Photos 111 Entrance 2 • 444-1429

EXECUTIVE DECISION M
Daily 2:00, 7:10, 9:35 PM; mat. Sat/Sun 4:25 PM.

BROKEN ARROW M
Daily 2:20, 7:00, 9:15 PM; mat. Sat/Sun 4:35 PM. Violent scenes note: 9:00 PM only Apr. 20

TRUTH ABOUT CATS & DOGS PG
Sneak Preview: Apr. 20, 7:00 PM

SGT. BILKO PG
Daily 2:40, 7:15, 9:20 PM; mat. Sat/Sun 4:40 PM.

SUBSTITUTE M
Daily 2:10, 7:20, 9:40 PM; mat. Sat/Sun 4:30 PM. Violence

RUMBLE IN THE BRONX M
Daily 2:30, 7:30, 9:50 PM; mat. Sat/Sun 4:45 PM.

FEAR M
Daily 2:15, 7:10, 9:30 PM; mat. Sat 4:45 PM. Violence, coarse language.

MRS. WINTERBOURNE M
Daily 2:00, 7:00, 9:15 PM; mat. Sat/Sun 4:15 PM. Coarse language.

OLIVER & COMPANY G
Daily 2:40, 7:20 PM; mat. Sat/Sun 4:30 PM.

FLIRTING WITH DISASTER M
Daily 9:10 PM. Sexual content.

CAPITOL SQUARE M
10065 Jasper Avenue • 421-1307

SGT. BILKO PG
Daily 7:30, 9:45 PM; mat. Sat/Sun 2:30 PM.

CELTIC PRIDE PG
Daily 7:20, 9:20, mat. Sat/Sun 2:00 PM. Coarse language.

EXECUTIVE DECISION M
Daily 7:10, 9:40 PM; mat. Sat/Sun 2:15 PM.

ANGELS AND INSECTS M
Daily 7:00, 9:30 PM; mat. Sat/Sun 2:20 PM. Sexual Content

WESTMOUNT 4 M
111 Ave. & Great Road • 522-1111

FEAR M
Daily 7:20, 9:40 PM; mat. Sat/Sun 2:20 PM. Violence, coarse language.

DEAD MAN WALKING M
Daily 7:00, 9:30 PM; mat. Sat/Sun 2:00 PM.

HOMeward BOUND 2 M
mat. Sat/Sun 2:30 PM

MRS. WINTERBOURNE M
Daily 7:10, 9:20 PM; mat. Sat/Sun 2:10 PM.

FARGO M
Daily 7:25, 9:25 PM. Brutal violence and coarse language.

WHITEMUD CROSSING M
8217-106 Street • 431-1011

DEAD MAN WALKING M
Daily 7:10, 9:40 PM; mat. Sat/Sun 2:00 PM.

FARGO M
Daily 7:20, 9:30 PM; mat. Sat/Sun 2:40 PM. Brutal violence and coarse language.

MRS. WINTERBOURNE M
Daily 7:00, 9:20 PM; mat. Sat/Sun 2:10 PM. Coarse language.

SUBSTITUTE M
Daily 7:40, 10:00 PM; mat. Sat/Sun 2:20 PM. Violence, coarse language throughout.

SGT. BILKO PG
Daily 7:15, 9:10 PM; mat. Sat/Sun 2:45 PM.

FEAR M
Daily 7:30, 9:50 PM; mat. Sat/Sun 2:30 PM. Violence, coarse language.

VILLAGE TREE MALL ANY \$6.75
Screens 801 & 802. All times. Film. \$3.50 TUESDAY

BIRD CAGE M
Daily 7:05, 9:35 PM; mat. Sat/Sun 2:15 PM.

HAPPY GILMORE PG
Daily 7:30, 9:40 PM; mat. Sat/Sun 2:30 PM. Coarse language.

RUMBLE IN THE BRONX M
Daily 7:20, 9:15 PM; mat. Sat/Sun 2:00 PM.

MR. HOLLAND'S OPUS PG
Daily 8:00 PM; mat. Sat/Sun 2:00 PM.

EXECUTIVE DECISION M
Daily 7:00, 9:30 PM; mat. Sat/Sun 2:05 PM.

MRS. WINTERBOURNE M
Daily 7:10, 9:20 PM; mat. Sat/Sun 2:10 PM.

Violence and coarse language throughout.

CELTIC PRIDE PG
Daily 7:15, 9:15 PM; mat. Sat/Sun 2:15 PM.

SGT. BILKO PG
Daily 7:30, 9:40 PM; mat. Sat/Sun 2:30 PM.

SUBSTITUTE M
Daily 7:00, 9:30 PM; mat. Sat/Sun 2:00 PM.

Violence and coarse language throughout.

JAMES AND THE GIANT PEACH G
Daily 7:05, 9:50 PM; mat. Sat/Sun 2:05 PM.

HOMeward BOUND 2 G
Daily 7:10, 9:10 PM; mat. Sat/Sun 2:10 PM.

OLIVER & COMPANY G
Daily 7:20, 9:00 PM; mat. Sat/Sun 2:20 PM.

CINEMAS & ANY \$1.25
West Edmonton Mall. Photos 111 Entrance 44 • 444-1331

DUSTON CHECKS IN PG
Daily 6:45 PM; mat. Sat/Sun 2:30 PM.

BRAVEHEART M
Daily 8:45 PM.

Extremely violent scenes, not suitable for pre-teens.

DOWN PERISCOPE PG
Daily 7:00, 9:05 PM; mat. Sat/Sun 2:20 PM. Language warning.

CITY HALL M
Daily 6:55, 9:15 PM; mat. Sat/Sun 2:00 PM.

JUMANJI PG
Daily 7:20, 9:40 PM; mat. Sat/Sun 2:10 PM.

AN EYE FOR AN EYE M
Daily 7:10, 9:50 PM; mat. Sat/Sun 2:45 PM. Violent & disturbing scenes, not suitable for pre-teens.

HAPPY GILMORE PG
Daily 7:30, 9:30 PM; mat. Sat/Sun 2:35 PM. Coarse language.

Alternative Video Spot

Locally Owned and Operated

10050-82 Ave. • 439-2233

(WE RESERVE)

New Video:

NOW AND THEN

THE SCARLET LETTER

UNSTRUNG HEROES

CUTTHROAT ISLAND

Alternative:

SMOKE

LUIS BUNUEL'S
LIE DOWN WITH DOGS

THE FOOL

THE
EXTERMINATING ANGEL



10377-82 AVENUE

THURSDAY, APRIL 18

THERMIN: AN ELECTRONIC ODYSSEY (TBA)

RESTORATION (M) 9:00 PM

FRIDAY, APRIL 19

RESTORATION (M) 7:00 PM

THERMIN: AN ELECTRONIC ODYSSEY (TBA) 9:30 PM

SATURDAY, APRIL 20

THE INDIAN IN THE CUPBOARD (PG)

All times \$1.50! 1:30 PM

SUNDAY, APRIL 21

RESTORATION (M) 7:00 PM

MARGARET'S MUSEUM (M) 9:30 PM

MONDAY, APRIL 22

MARGARET'S MUSEUM (M) 9:30 PM

RESTORATION (M) 9:30 PM

TUESDAY, APRIL 23

RESTORATION (M) 7:00 PM

MARGARET'S MUSEUM (M) 9:30 PM

WEDNESDAY, APRIL 24

ANNE FRANK REMEMBERED (TBA) 7:00 PM

LEAVING LAS VEGAS (R) 9:30 PM

Alberta Ballet's feast for the Senses

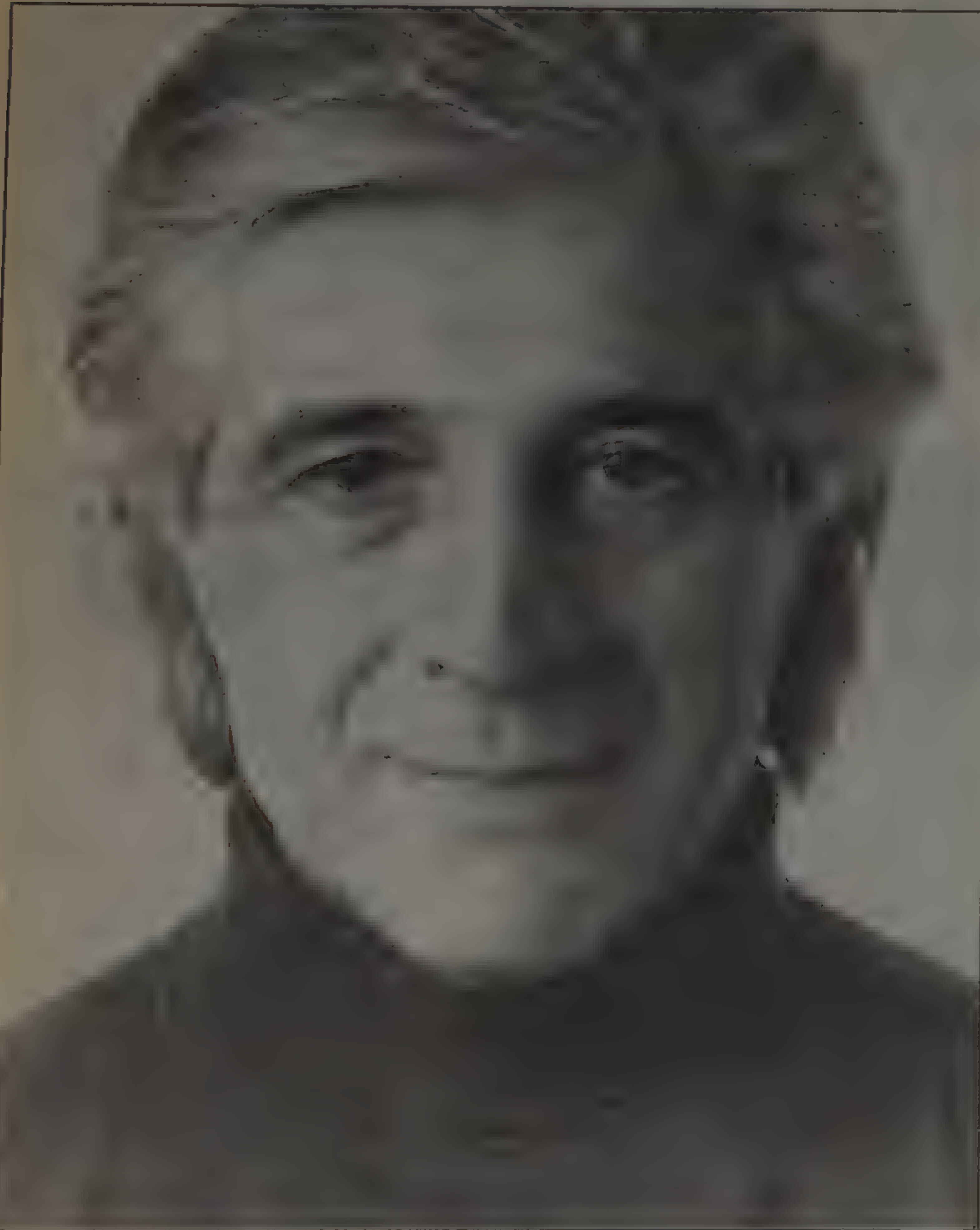


Photo: Trudi Lee

Ali Pourfarrok, Artistic Director, Alberta Ballet

DANCE

BY TERI P. SICHORE

PreVUE

A good evening of dance should be like a gourmet smorgasbord; a little something to please every palate and taste, pleasantly presented and leaving one very satisfied.

Alberta Ballet's mixed program this weekend promises to present Edmonton audiences with a veritable Hotel MacDonald - calibre feast for the senses as they present *Carmina Burana*, a commissioned work by Decidedly Jazz Artistic Director Vicki Adams Willis and a new work by Artistic Director, Ali Pourfarrok.

"A mixed evening must have a balance — musically, visually and dance-wise," states Pourfarrok. "It must be like a complete menu, offering a little strength along with something a bit more delicate, here a little ensemble work and a few duets and solos to round it out. Even the coloring of the costumes must compliment each other, as you can't have an evening with all black outfits. Nothing is left to chance or done haphazardly — all aspects of the performance are carefully thought out and discussed. You must choose and discard to ensure that the program makes sense from beginning to end, for both the audience and the artists."

Anchoring the evening is John Butler's *Carmina Burana*, to the musical masterpiece penned by Carl Orff. Premiered in 1959 by the New York City Opera, the hour-long ensemble piece was considered so unconventional, Butler was booed during his bows. The abstract ballet eventually won over a much broader audience to become one of the most popular ballets of the 20th Century, spawning countless versions by many other choreographers. However, the sensual and powerful original by Butler remains the most popular and has been performed by over 30 companies worldwide, including Alberta Ballet.

"Alberta Ballet has improved each year," explains Pourfarrok. "And the company we have now is far more mature and stronger than the company was four years ago (when it first performed *Carmina Burana*). It has learned to work with different choreographers and in different styles and all of that experience tempers the dancers with a greater depth and maturity. It's a hell of a company and it has much more to offer."

Four years has seen the company mature financially as well. Each performance is now accompanied by the Edmonton Symphony Orchestra.

"It costs a lot of money but it really adds to the experience," says Pourfarrok. Joining the 20 dancers and 50-plus musicians are the highly-

acclaimed voices of Pro Coro Canada, who won standing ovations for their own performance of *Carmina Burana* a few months ago, making this weekend a rare opportunity to witness three of the city's largest professional arts groups performing a great work together.

Balancing out the rest of the program are Pourfarrok's latest work, *Voyageur in the Night* as well as *Sailing Out of Season*, created by Willis. Performed to a Béla Bartók's, *Voyageur* is a "contemplative voyage into self-discovery." Pourfarrok is noted for his dreamy, delicate dancesmithing, so his latest work should prove a counterpoint to Willis's *Sailing out of Season*, danced to world beat music that includes Australian didgeridoo, Flamenco and African tunes. Although Willis is primarily known as a jazz choreographer, hers is not the stuff of MTV but rather a hybrid of contemporary movement, tap, ballet and fluid jazz, the very stuff right up Alberta Ballet's versatile alley. ●

Carmina Burana and Other Works

April 19 & 20

Jubilee Auditorium

Tenor talent showcase

CLASSICAL

BY PAULA E. KIRMAN

Who would have known that a collection of 12th century poems discovered in a Bavarian monastery would bring together three of Edmonton's most prominent performing companies?

The Edmonton Symphony Orchestra, Alberta Ballet and Pro Coro Canada will unite for two nights to perform *Carmina Burana*, Carl Orff's musical masterpiece inspired by those secular poems discovered in 1803.

Robert King, Pro Coro tenor, is enthusiastic about the possibility of gaining new audiences.

"I think this should be done more often," King says. "I think all of us are strong on our own, but there are people who never come to see the ballet, but they go to the symphony and they may come and see the ballet for the first time. So you throw the three together and you have a rather unique presentation."

For King, the performance will be unique in that his vocal range will be tested to the max. Playing the part of a "roasted swan about to be devoured by the patrons of a tavern," King claims Orff composed music more suited to an alto than to a tenor.

"Carl Orff was not kind to tenors. He wanted the swan to evoke pity in a comical sort of way, by giving the vocalist the opportunity to screech in the higher registers."

King attended the Royal Conservatory in Toronto and pursued his musical studies further in the United States. He moved to Alberta with his wife in 1981.

Besides occasional musical stints, such as conductor for the St. Albert Community Jazz Ensemble, music took the back seat in King's life as he became gainfully employed in sales with a major electronics chain.

But breaking his back while moving a 28" TV set accident at work forced him to rethink his career priorities.

"I thought sales was nice, but should be left to younger people," he laughs. "I thought to myself, what is it that God has given me that I should use that I haven't been using, and the answer — music."

He has performed with the Edmonton Opera Chorus, the Calgary Philharmonic and was tenor soloist with the Edmonton Symphony Orchestra in December of 1995 for the presentation of Mozart's *Requiem*. Pro Coro Canada, of whom he has been a member for five years, will debut his composition, "Three Sacred Psalms" in April as part of its New Music series.

However, King still maintains his day job as a self-employed computer graphic artist and Windows programmer. He would like his career to eventually include going full-time with his music.

"I would eventually like to say to people 'I do this professionally.' It's what I enjoy doing, it's what I should be doing. I've been given this talent for music, and I haven't been using it, but now I am." ●

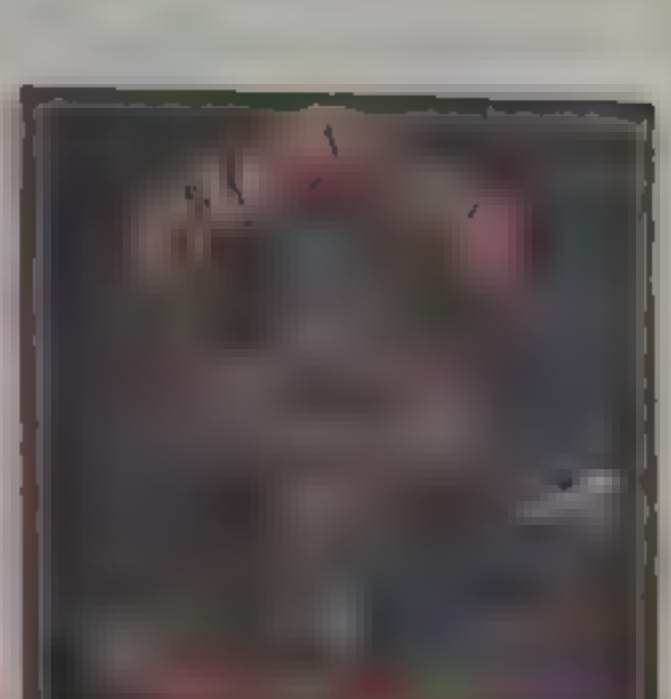
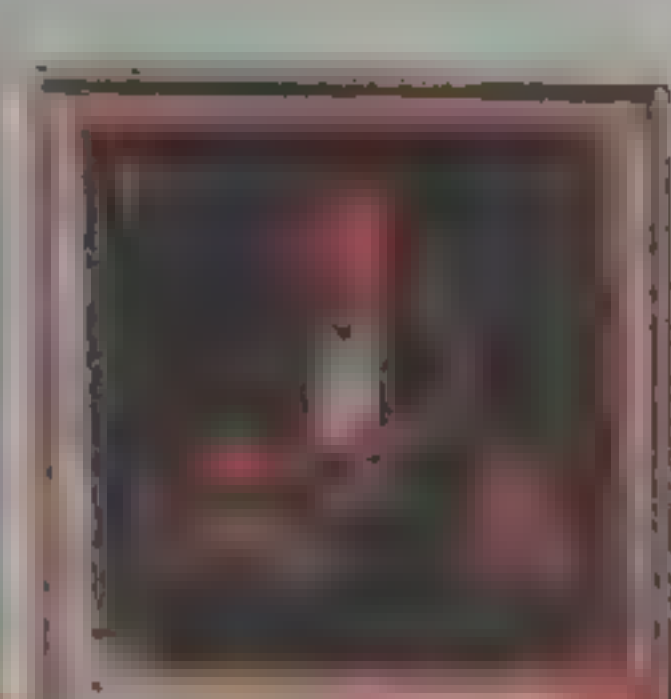
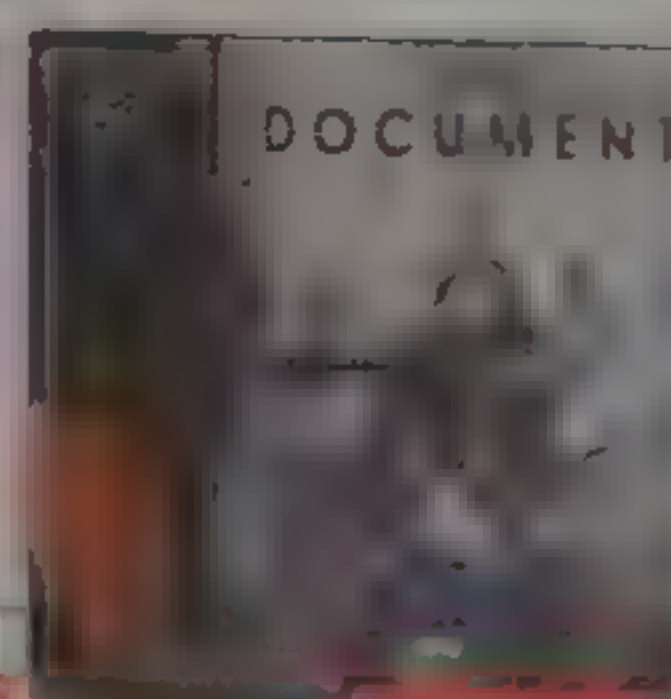
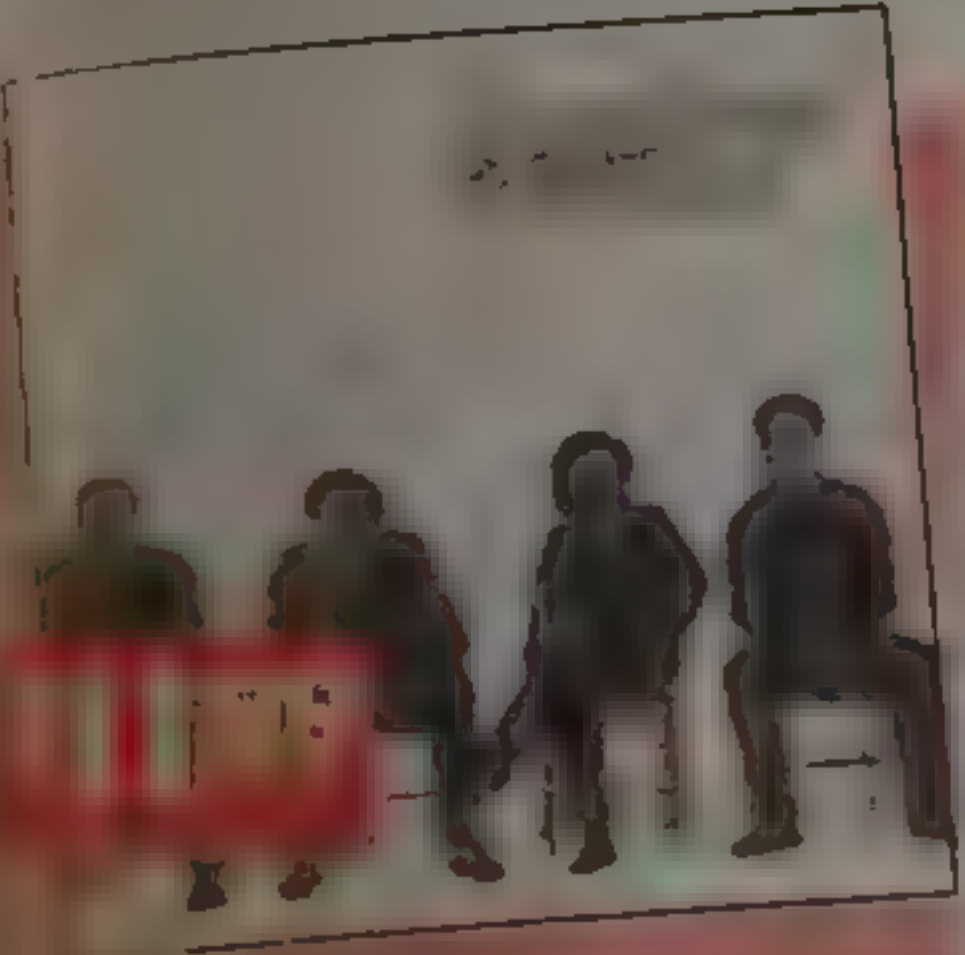


Robert King

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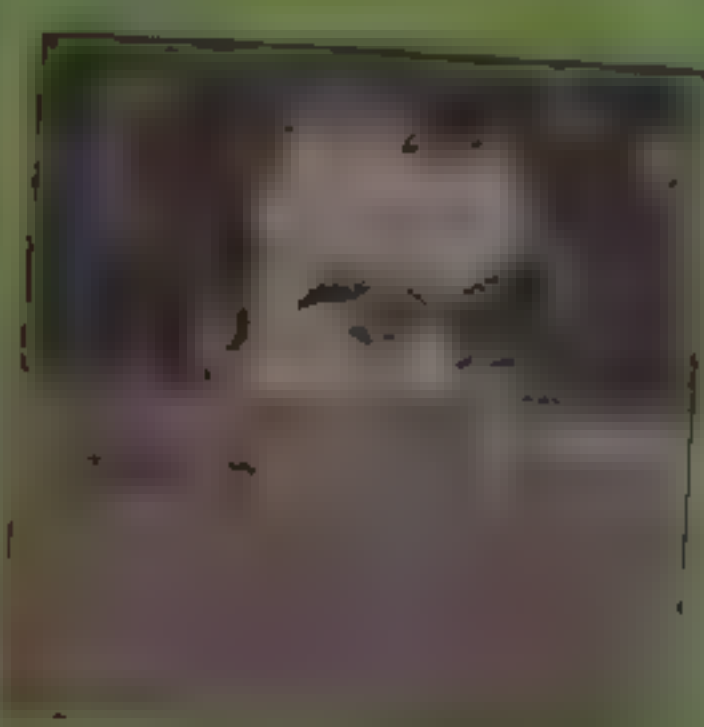
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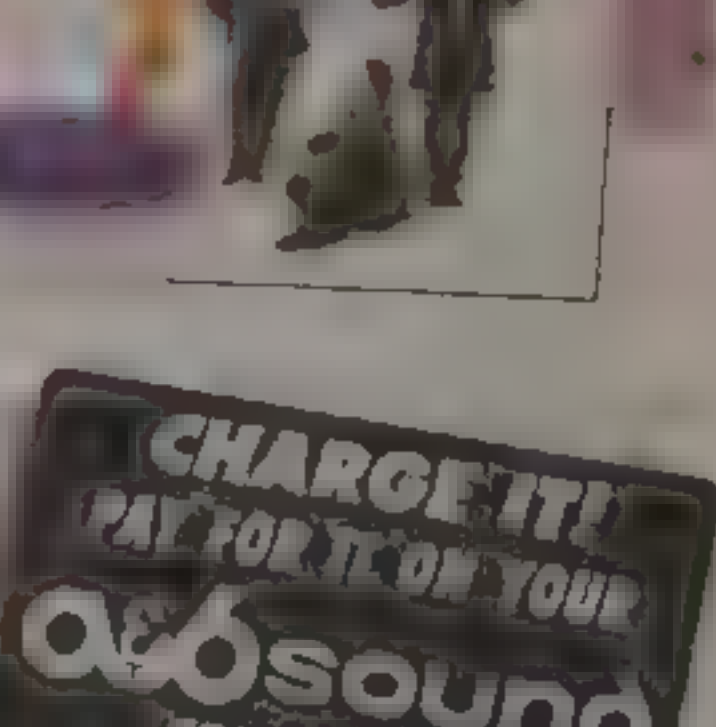
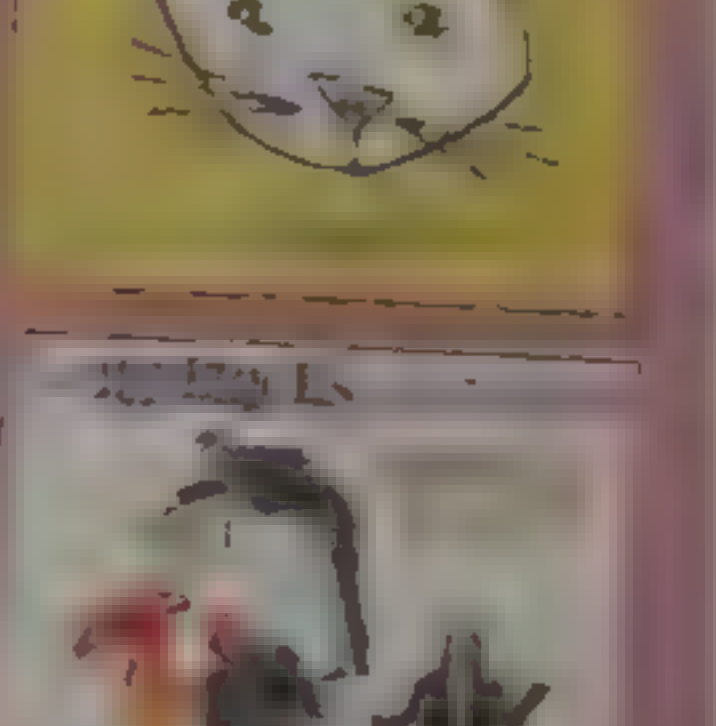
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Flirting not entirely a disastrous film

CINEMA
BY CHANCEY
FLATROSTONE

ReVUE

Okay, you've dropped a couple of tabs—you didn't mean to, but you have. What do you do now?

Mellow. Find a mellow, safe place. Ride it out.

Flirting With Disaster is just such a place.

Ben Stiller and Patricia Arquette play Mel and Nancy Coplin, a young couple squabbling over which one is entitled to post-par-

tum depression. Their son is four months old and is, as yet, without a name.

Mel is adopted. His identity crisis seems to spill over onto his son.

Investigative work

Tina (Tea Leone) is a leggy ex-dancer cum Ph.D student completing her thesis working at the adoption agency which handled Mel's case. Her less-than-accurate investigative work sends the young family from New York to Sacramento to Michigan to New Mexico.

To Mel's delight and Nancy's

irritation, Tina joins the Coplins—with her camcorder. To Nancy's delight and Mel's irritation, Nancy's ex-high school flame, Tony, joins them on their quest in Michigan—with his boyfriend, Paul.

It's not hard to tell which director David O. Russell's hero is. *Flirting* has the feel of a Woody Allen short story. Ben Stiller is somewhat more handsome than Allen, but for all that he is still a shaky bundle of Jewish insecurities saddled with an avaricious libido.

The central characters' adventures are enough to hold the story together, but it is the peripheral characters who make the movie worth watching.

George Segal and Mary Tyler Moore are Mel's adoptive parents. Mr. Coplin has a penchant for sporadically accurate prophecy. He knows less about the California practice of "bumping" and more

about the radioactivity of Allison Wells than he probably should bother relating.

Mary Tyler Moore never once utters anything remotely similar to: "Ohhh Misteerrr Graaaant!" Hell, the Dick Van Dyke show might still be on if it had shown a few more scenes like those we now know Ms. Moore is capable of.

Dysfunctional family

Alan Alda and Lily Tomlin are the Schiclings. After a Republican Dixie and a hawg-weaned trucker, they are the best parents Mel could hope for. Artistic and free-spirited, they have only one serious flaw between them—the need to subsidize their artistic and free-spirited natures.

Paul, though a minor character, constantly steals scenes. He and Tony are also partners in the Federal Bureau of Alcohol, Fire-

arms and Tobacco.

He's trapped in a world between Clint Eastwood and Dame Edna—and a fifth wheel in light of Tony's bisexuality. He is the only genuine victim of the bunch.

Mellow... melloooooow...

At worst, your grandma would probably complain about the language and may wonder what the baby gets named.

There are no surprise plot twists in this movie; true to its title it flirts with the outrageous but never quite follows through. Get it as a character study with a logical conclusion.

Flirting With Disaster isn't busy enough to be called zany but intelligent enough to be called absurd. Don't leave when the credits roll.

Flirting With Disaster
Famous Players
Daily

New blood at Princess

With the recent departure of their director Brian Paisley, the Princess Theatre had to regroup its administrative structure. While Paisley's duties have been divided up between General Manager Malcolm Parker and Operations Manager Mary Pearson, programming the schedule has fallen in the lap of Parker.

"Brian had a closed door meeting with the treasurer of the Old Stratcona Foundation (owners of the Princess)," said Parker, "At the end of that meeting, I was told that I was the new programming director. My jaw dropped. It took me three days to recover."

"The one way that we are affected, is that we are losing someone who was identifiable to the general public," he said, referring to Paisley.

For the man who had a hand in making Edmonton the cultural hub of the prairies, Paisley made it clear he had no acromony towards The Princess Theatre Society.

"It had been two great and exciting years. But for the OSF, it was a case of 'break even, or we'll have to sell the theatre.'" Paisley's future plans include returning back to another love of his, screenwriting, and "Enjoying the spring wheather".

In the meantime, Parker has plans of his own. "I will be bringing in more traditional repertory cinema. I think that that's one of the purposes of The Princess, and we'd been getting away from that," said Parker, listing films by Fredrico Fellini, Akira Kurosawa, and Luis Bunuel — among others — as definite selections.

"I think these are the films that our audience wants to see."

Parker would not ensure that the Princess would remain a Jean-Claude Van Damme free zone. "I would be tempted to book one of his films for a cinema-kitsch night. I mean, I'm a film geek who grew up watching Sesta Cinema on the tube."

Parker sees no conflict with this plan and the mandate at Metro Cinema, a local film society which has had him sit on their board of directors for the last two years, "Although, I might have to resign my position at Metro to ensure there is no conflict."

For Parker — and a lot of other Edmontonians — the Princess holds a plethora of special memories.

"The first film I ever went to see at the Princess was *Eraserhead*. That was when it was called The Klondike Cinema. I was going to University at the time, but I didn't get much studying done because I was down here every night watching (Werner) Herzog's films."

"It's a great honor for me," said Parker in reference to his new position. "I just want to make sure that Edmonton has access to the best cinema in the world, period."

Too much for one man

FILM
BY RUSSELL
MULVEY

ReVUE

Another period piece from Hollywood; beautiful set, sumptuous costumes, magnificent scenery, unrepentantly shallow. Maybe not entirely shallow but, by my troth, it is not deep.

The year is 1660 and Charles II, a straight faced Sam Neill (most famous from that other period piece — *Jurassic Park*) is on the throne of England. The film implies that somehow Charles II had something to do with the removal of the "Protectorate" Oliver Cromwell had set up. The truth is that while Cromwell was a brilliant general he had no knack or even interest in administration and his son who took over when he died had even less talent for it.

So it was a populace desperate for some decent government which brought Charles back from France (where he was learning the fine art

of decadence) and with him, the royal institutions associated with the monarchy.

At this time, a lower class man who managed to become a physician is bemoaning the fact he will never get invited to the Royal Court. Robert Downey Jr. is one Robert Merivel, and because he puts his hands into a gaping chest wound to feel a man's heart, is called to the Court to look after one of the king's favorites, a cocker spaniel. Merivel cures the dog by doing nothing and secures himself a place at the court. This is the beginning of his journey. He becomes the king's favorite, gets an estate, falls out of favor, loses the estate, reestablishes himself as a physician, treats people during the outbreak of the infamous Black Plague in London — generally grows as a human being.

Not Downey's fault

This would be great if there was any evidence of this personal growth. Downey is a fine actor but this journey he goes on, this growth that Merivel is supposed to go through, is never actually realized. This is not all Downey's fault. The film tries to do too much. Downey is on screen 100 per cent of the time, inhabiting these imposing sets and he has to run, in a metaphysical sense as an actor, just to keep up with the story and the scene changes.

The rest of the cast comes off better if only because they have so much less to do. Neill is suitably imperious with the inborn knowledge that all good kings have — that knowledge being that royalty is just a matter of luck. Meg Ryan has a small part as an Irish mad woman whom Merivel cures and then conceives a child with. Ryan actually pulls it off but only, I think, because her part is small. Her accent was already beginning to slip by the time her death scene rolled around and really, what poor mad woman in England in the 1600s had teeth that good?

The rest of the cast, Polly Walker as the king's mistress whom Merivel is required to marry, Day- id Thewlis as Merivel's best friend, and Sir Ian McKellen as Merivel's

man-servant are all okay but then again, they all have small parts. Hugh Grant is in this picture as well, more or less playing himself playing a portrait painter, but fortunately, it's an even smaller part than Ryan's.

Michael Hoffman, the director of *Soapdish*, is most responsible for bringing Rose Tremain's award winning novel to the screen. Hoffman was apparently taken with the book but missed the fact that it's the inner dialogue, Merivel's inner journey, that carries it. And in the film this personal journey of growth is lost amidst the physical recreation (restoration?) of 17th century England.

Restoration
Famous Players
Daily

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VUE MOVIES

METRO CINEMA

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KASPAR HAUSER (1974) The true story of a young man found mysteriously in Nuremberg after having lived his whole life deprived of contact with the outside world. Stars Bruno S. Dir. Werner Herzog. (Apr. 19, 7:00 p.m.)

COBRA VERDE (1988) The story of a notorious 19th century slave trader. Stars Klaus Kinski. Dir. Werner Herzog. (Apr. 19, 9:30 p.m.)

FITZCARRALDO (1982) A turn-of-the-century Irish rubber baron becomes obsessed with the idea of building an opera house in the Amazonian jungle. Stars Klaus Kinski. Dir. Werner Herzog. (Apr. 20, 7:00 p.m.)

FATA MORGANA (1970) A three-part non-narrative documentary poem/landscape film about the origin of the world as derived from the Quiche Indians of Guatemala. Dir. Werner Herzog. (Apr. 20, 9:45 a.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

THE RAINMAKER (1956) An allegorical rain-maker arrives at a drought-ridden prairie town in 1913. Stars Burt Lancaster and Katharine Hepburn. Dir. Joseph Anthony. (Apr. 22, 8 p.m.)

A&M shows off spring line-up

TOP/ROCK

BY GARY MCGOWAN

What do Bryan Adams, Soundgarden and the Cranberries have in common? From an artistic perspective, not a heck of a lot. From a business perspective, all three acts claim A&M Records as their recording home. All three are also mere weeks away from the release of new albums.

It was the lure of hearing that new tuneage which drew a collection of Edmonton music retailers, media and assorted paparazzi to the Bourbon Street Salon in West Edmonton Mall April 10 for the Mission Possible spring product launch from A & M Records.

Spring and fall product presentations are as endemic to the music industry as they are to, say, the fashion business. While there are no catwalks in evidence at the Bourbon Street Salon on Wednesday night, there was an collection of regional and national A&M executives on hand.

A&M Canada President John Reid fired up a bank of television monitors to tease the assembled multitude with as yet unreleased music and videos from a range of artists.

The presentation was built around old video from the '60s television series *Mission: Impossible* (loved that old reel-to-reel tape machine shot), hence the clever "Mission Possible" wordplay. This was more than cuteness on A&M's part, however, because the company has the privilege of releasing the soundtrack to the upcoming movie remake of *Mission: Impossible*, which will star Tom Cruise.

Highlights from the soundtrack will include a title song composed and performed by U2's Adam Clayton and Larry Mullen. It sounds a lot like U2 with weaker vocals, which may be a lot better than U2 with Luciano Pavarotti, but I digress.

The Cranberries are on the way with a new album called *To The Faithful Departed*. The snippets played indicate the band has taken a less atmospheric, more direct approach to its music. In other words, large parts of this album rock with a capital R. Oh, and Dolores O'Riordan has changed her hair color from blonde to black (at least in the new video).

Soundgarden disc

Seattle bands have sold a collective 170 million albums around the world in the last half decade or so and the release of a new Soundgarden disc should throw another five or 10 million onto that running total. The forthcoming disc is called *Down On The Upside* and it will be initially available as a vinyl-only release (in a two-LP configuration) on May 15. The CD and cassette will follow on May 21. The initial single is titled "Pretty Noise" and arrives April 24. It goes without saying that Soundgarden also "rocks" with an even bigger capital R.

At the top of A&M's spring batting order is the return of Bryan Adams. The only man to have twice sold a million copies of an album in Canada is back with a new disc called *18 'Til I Die*. No surprises for the kids (old and young) who

wanna rock. This is vintage Adams. The first single is called "The Only Thing That Looks Good On Me Is You" (wink, wink, nudge, nudge) and will be all over your radio any day now. That will be followed by the release of the album in early May, another single before the summer holidays (the title cut) and then another Adams ballad called "Let's Make A Night Together," that one A&M VP was touting as 1996's "Wedding song of choice."

Those of you struggling with that particular problem around your pending nuptials may want to snag that baby right away so you can forever be congratulated on your musical foresight once the thing turns into a monster hit. And for those of you who like "Have You Ever Really Loved A Woman" but didn't want to buy the movie soundtrack on which it first appeared, you'll find the cut on the new album.

On the new artist front, A&M won the bidding war for Boston singer/songwriter Tracy Bonham. She's no relation to the late Led Zeppelin drummer, but she does have a fine debut album which is on its way to music stores. Two nouveau Canuck bands will also have new albums released before the summer solstice. Montreal's Doughboys will issue their first new album in almost two years soon and new Vancouver band Another White Male will debut as a major label recording artist.

Finally, look for a new album from Def Leppard and a collection of more traditional music from Ashley MacIsaac this summer. ●

Jazz fusion by Pazz

PreVUE

They just might be Canada's hardest working jazz fusion band.

After all, how many jazz fusion groups in the country can claim to play at least once a week?

Pazzport is the "band of the side-n." Between them they have picked up such musical giants as Cochrane, Big Miller, Alfie Zapata, P. J. Perry and the Edmonton Symphony Orchestra.

"Everyone's so busy" bemoans Pazzport member Steve Hoy.

However, Pazzport is *their* band, playing music *they* dig.

Pazzport grew out of the famed Wednesday night jam sessions held at the Iggy's and, continuing a 10-year tradition, can still be heard there every week.

This weekend, however, Pazzport will be appearing at the heart of E-town's jazz scene, the venerable Yardbird Suite.

The Yardbird gig signifies a "note of confidence" from the Edmonton Jazz Society as it sought Pazzport to play the dates. Playing the Yardbird is a "rare treat" for guitarist Trevor Dunn.

In fact, the Yardbird dates are part of a big plan to start gigging more often, hopefully culminating in a jazz festival tour next year. Pazzport is no stranger to jazz festivals. They will be playing jazz following up on last year's



A Pazzport photo: Steve Hoy, Andrea Glover, Paul Shihadeh and Trevor Dunn.

successful gig at the jazz concert in the park.

Last year's concert was so energetic, they hope to include some of the tracks recorded there on their upcoming CD.

Says Dunn, "Playing live adds urgency to the music. You just can't get that in a studio."

Original music

Pazzport's CD, as well as this weekend's gig, will feature solely original material, penned by keys player Andrew Glover.

Jazz fusion, Pazzport's signature genre, is considered the "black

sheep" of music.

"It ain't bunny jazz," warns Hoy. Glover explains further: "It's too rhythmic for the jazz musicians and too technical for the rock musicians."

"Who cares?" exclaims Hoy. "I grew up with the stuff."

Anyone who has seen the house band at the Wednesday Night Jam can attest to the "powerful, melodic, funky and rhythmic" sound Pazzport produces.

Pazzports please... ●

Pazzport
Yardbird Suite
April 19-20

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Gary McGowan's PROfiles

Name: Tineta

Notoriety: Purveyor of high-energy, good time country music.

Next Gig: Rattlesnake Saloon (9261-34 Ave.), Apr. 21.

Worst gig ever played: In High Level, Alberta. They wouldn't let me wear my stage clothes in case that caused "problems." A whole bunch of fights broke out while we were playing. One guy was run down outside the bar and then someone shot him in the shoulder with a shotgun. Then they sent him to the hospital in a cab. We were there for two weeks!

Humbling experience: When I went to Nashville to record parts of my second album *Drawn to the Fire*. I met a lot of people and learned a lot of things.

Home: Drayton Valley.

Most important thing ever learned: Patience is a virtue.

If you were an animal which one would you be: Cat.

Most creative time of the day: Around 7 p.m.



Tineta

Age: 23.

Ambition: To continue to make music and write songs.

Epitaph: Here lies the biggest supporter of Clinique makeup.

Memorable school experience: When I was in Grade 12 at Frank Maddock High in Drayton Valley. I was in drama and I played a gypsy woman in our class version play *The Mask*.

Hobbies: Abstract watercolor paintings and dry wood arrangements.

Gary McGowan hosts Post Modern Sundays at 6 p.m. on Power 92.

MUSIC

Punks are plenty smart



Photo: Ralf Mello

ALTERNATIVE

BY ADRIAN LACKEY

"The more intelligent you are, the more life insults that intelligence."
Rick Tyrrell, Gutsonic's guitarist

Gutsonic Bassist Mike Gregory phoned in from a bar in Thunder Bay while sucking on a Canadian.

"If we could get Traditional out here," he said, "I'd be drinking that."

No doubt Trad sales will skyrocket when Gutsonic pulls into town on the 20th for a date at People's.

The five members of Gutsonic could not have picked a more apt moniker for their band: the music is a roaring flurry to the solar plexus. When forced to tag his own music, Gregory calls it, "Intelligence-driven punk/metal."

"We're more than a lot of that moronic metal that you hear," chirped Gregory, "Our music is about questioning what goes on around you, and not singing about drinking and partying. We don't profess to be the knowers of everything, but there are things that are fundamentally wrong that need to be looked at."

One of those fundamentally wrong things Gutsonic had a close look at was Ontario Premier Mike Harris. "Me and my pals first and fuck everyone else" Harris.

"We were down at a radio station in St. Catharines (97.7 CHTZ FM) talking to the program director, when all of the sudden we're getting pushed aside by these serious-looking guys in suits. In the back of this sea of big guys was our premier. The only guy who they would let shake Harris's hand was the guy who runs our label. The rest of us were treated like dirt. We wanted to spit in his face! But, we had a show in Cleveland the next day and we didn't want to go to jail."

Or, at least get thumped by the same goons who gave the OPSEU strikers a serious working over.

Another brush with fame would be the time that Gutsonic played support to one Blue Oyster Cult.

"I had been a fan of theirs," said Gregory, "Rick and I grew up listening to their music. It was really a mis-billing, but I was so excited playing that gig."

But, Gregory's excitement was short lived: "It was kind of a disappointment, 'cause they turned out to be not very accessible; they wouldn't talk to any of us. They used their crew to keep us at a distance."

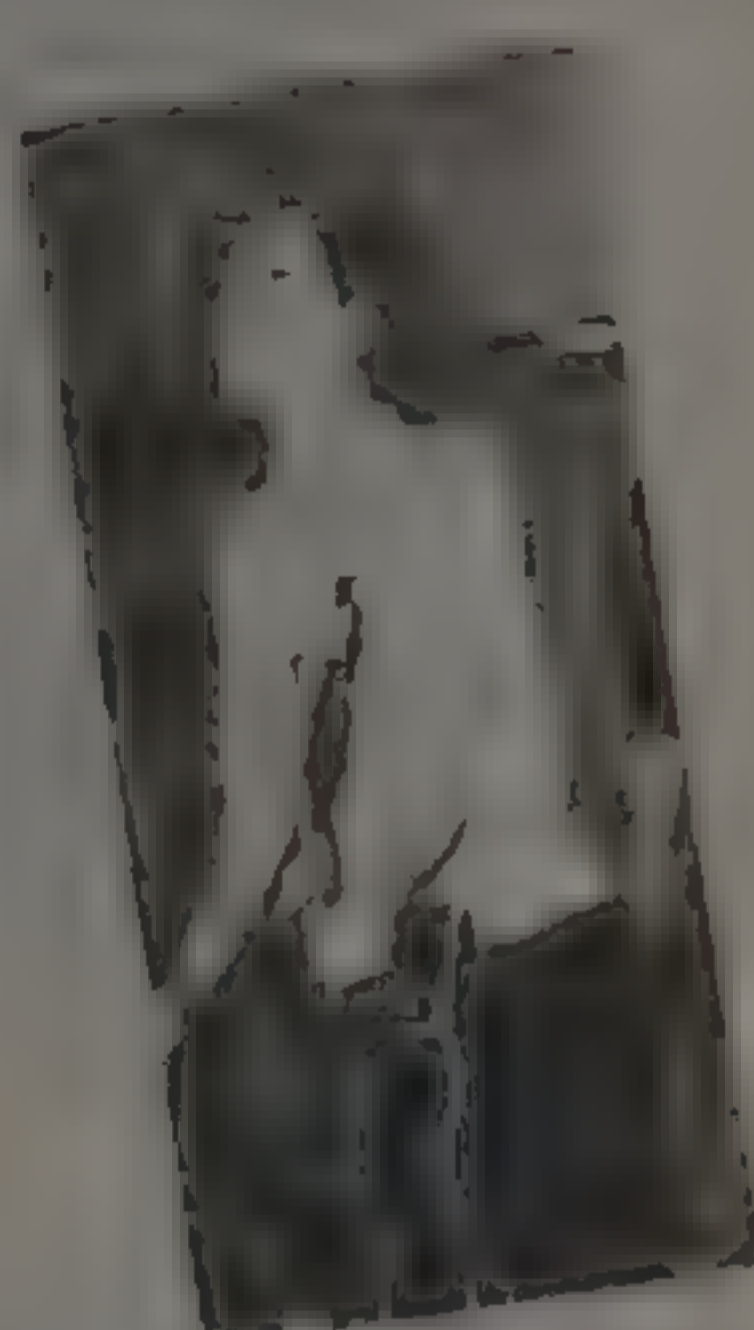
Gutsonic are in the position of having every gonzo music writer in this country slobber their praises.

For Gregory, it is a mixed blessing: "It's very nice to have that, but on the other hand, I've seen it happen to a lot of other bands where bands fall into intense favor with the really good music critics, only to have those bands ignored by the public at large. You have to wonder if something is going over the heads of the people. Any band that considered a pioneer, and guishes in obscurity for the last part of their career. Killing Joke is a really good example of that. They've been plagiarized, while living on a shoestring."

CONGRATULATIONS TO ALL THE LOCAL TALENT SELECTED TO SHOWCASE AT THE MUSIC WEST FESTIVAL



BOBBY CAMERON

PUNCHED
UNCONSCIOUS

MOLLYS REACH



THE SMALLS

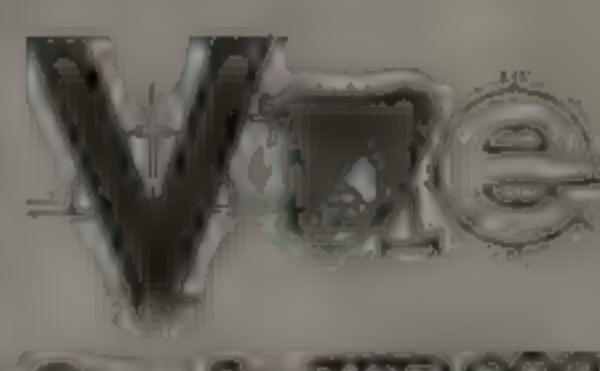
PAL JOEY
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STANDARD RADIO INC.

straight



Gutsonic
Peoples Pub
April 20

Spread a little Art around

ROCK
C. SHAW
PreVIEW

Young says it's better to burn out than to fade away. Bergmann has found a third — so to speak, to 'not go into that good night; to align against the dawning of light.' To this end, he's fashioned an image for himself as pop's version of William Burroughs — mainly through his on-off again battle of endurance (things pharmacological and telling body of music which come from it).

Known as an enigmatic and cantankerous adversary of all he surveys (a diplomatic of putting it, no?), Bergmann seems to fit into the mold of the coiled goose-stepping tune, replete with institutionalizing grin. Possessing this of renegade spirit (or, I suppose, assholism, depending on record company employee talk to) hasn't endeared Bergmann to the administrative side of business, having at this point four albums under his own name for no less than three different labels.

Bergmann doesn't pretend to do what he calls the "new shoe-shiners' Club" attitude of record companies. Unsurprisingly, his relationship with Sony, his latest affiliation, is in a flustered state of affairs: lately, the official word coming from the label is "we're not sure," Bergmann himself says that he's not answering my calls. Is it possible there is no one in Canada capable of harnessing such a volatile force? What if Lou Reed or Iggy Pop had been born in Canada?

Bergmann's apparent frustration probably stems from the fact that although his albums are critically praised, this seldom translates into sales figures that match. People in the know agree that Bergmann will probably be remembered as one of Canada's most original and expressive artists, but no one will wait until he's dead to do it.

In the meantime, his latest set of releases include lineup changes and reflections, always a great help to an artist's continuity. Drummer Drake is unavailable for this Western Canadian stint, having been upped other work during the band's recent hiatus (his replacement is the Sons of Freedom's Don). Even more ambitious was the departure of guitarist Ziggy

Zigmund, who didn't even bother to call Bergmann before jumping on board with Econoline Crush (only to come back hat in hand when 'Crush was unceremoniously dropped from its label).

On the other hand, he can also be his own worst enemy. A particular lowlight of Bergmann's career was his ill-fated participation as a solo act on the 1992 *Big, Bad & Groovy Tour*, where, according to singer Jordy Birch of Pure (who was also on the bill), Bergmann was in such rough shape he was following the other bands' touring vehicles by himself courtesy of Greyhound.

The currently circulating rumour of a down-and-out Bergmann busking on the streets of Vancouver are untrue, though he admits to doing a recent stint as a construction labourer, which is somewhat reminiscent of the story of the Rolling Stones' first visit to the studios of Chess Records in 1966, where almost the first person they ran into was blues legend Muddy Waters — uh, no, he wasn't recording anything — he was there to paint the ceiling.

As difficult and unpredictable as he can be (and frequently is), Bergmann never fails to deliver the goods in the studio. From his early beginnings in a number of obscure "punk" bands in the '70s, Bergmann has, with the help of producer Chris Wardman and keyboard player Dave Genn, created a strikingly individual sound; lush and listenable, yet at the same time brimming with sardonic wit and, frequently, an anger that renders the cosseted rants of people like Axl (remember him?) Rose as nothing more than petulant whining.

Bergmann's vivid lyrics, usually depicting scenes of grim realism ("They'll be digging through your trash some day / I said 'they already are'") combine with clean, Beatlesque hooks, a blend that manages to bend and twist mere melodic pop into something vaguely sinister.

Regardless of his reputation for erratic live shows, Edmonton seems to bring out the best in Art Bergmann. Based on the criteria of musicianship, atmosphere and plain old raw power, the show to have been at in Edmonton in the last five years was his appearance at Ike and Iggy's — anybody that didn't get too obliterated themselves would be forced to admit that.

Art Bergmann
Power Plant
April 20

Roosters cancel

the presses!!! (God, I've always wanted to say that!) As you may, or may not, have known, Vancouver's own Rattled Roosters were slated to play at the Power Plant Saturday supporting Lotus-land punk icon Art Bergmann. An accident with drummer "Crash" Gordon has forced the band to cancel all dates (including Edmonton) on their Canadian "Young & Ruben" Tour. According to Rattled Roosters' tour manager, Dale Macias, the mishap occurred onstage at a gig in Thunder Bay. The tip of Gordon's drum stick broke off on a rim shot and flew straight into his eye, which then started to bleed. He (Gordon) should be better by Friday," said Thomas. "But we're waiting for an analysis from the eye specialist. Right now, we're trying to schedule our dates for the next couple of months." "It's like our mother's use to tell us: 'It's all fun and games until someone loses an eye'."

JACKSON BROWNE Looking East (Warner)

Jackson Browne's greatest legacy will forever be enshrined in keeping psychedelic thought on life support in the '70s with classic albums like *The Pretender* and *Running On Empty*.

For all that, however, Browne is hardly a '90s kind of guy.

A musician who first gained headlines with his drug-fuelled fuckfest with chanteuse Nico in the '60s, he found his name spattered in the tabloids after he pummelled the daylight out of actress and former consort Darryl Hannah a few years ago. So much for free love.

The same goes for Browne's dwindling artistic value, despite last year's *I'm Alive* comeback. On *Looking East*, Browne's attempt to maintain his post-flower-power peacenik status gets even thinner. For example, his quest for personal spirituality in the title track is about as incoherent as Tooker Gomer's whiny rants after he lost his seat on council last year.

Browne's anti-corporate blithering on "Information Wars" rings of stupidity, considering his tenure on Warner Music, the world's largest record company and a label that stuck with him during his zero-batting average in the '80s.

Then there's that touchie-feelie malarky in "Alive In The World" and "It Is One," which makes about as much sense as an EcoCity media release.

But Browne probably isn't worried about any of that on this, his 11th release. As long as he has a loony leftist legion hanging onto every word, he'll probably be content with dishing out more of this drivel.

As opposed to reading a pamphlet on domestic abuse, of course.

Gene Kosow

THERAPY? Infernal Love (A & M)

Therapy?, after releasing the indie *Caucasian Psychosis* masterpiece in the early part of this decade, was heralded as being the best thing to come out of Belfast since That Petrol Emotion.

But, ever since the band stole the show at the Reading Festival five years ago, Therapy? has gone downhill.

The band has lost its edge. Singer Andrew J. Cairns has lost his snarl and Irish bitterness. Now, Therapy? resides in the California lap of luxury and prefers to make bad heavy metal records.

Infernal Love is a tribute to guitar wankiness and makes me wonder how this band could have come close to bringing me to tears when I first saw them open for Ned's Atomic Dustbin a half-decade ago. The trio had the entire Spectrum crowd chanting "James Joyce is fucking my sister" as they whirled off the stage.

Did Therapy? sell out?

Big time, man—big time.

Steven Sander

JAMES GALWAY The Celtic Minstrel (RCA/BMG)

The unquestioned king of the flute continues his long string of classically-influenced albums in this collaboration with (surprise) the Chieftains. While the performance is top-notch, there are no real surprises.

Galway leans towards dreamy interpretations of such Irish classics as "I Dream I Dwell In Marble Halls," "The Minstrel Boy" and "Danny Boy." While the album is well done, it is more suited to a quiet evening of puttering than active entertainment.

This week's newest discs

His fans will love it, as usual, and doctors worldwide will prescribe it as a treatment for insomnia.

Georges Giguere

NICK CAVE AND THE BAD SEEDS Murder Ballads (WEA)

Nick Cave's Cohen-esque, Waits-like penchant for writing liquor-soaked ballads of spite and loss takes a comedic twist. All nine tracks, save for the Bob Dylan cover "Death Is Not the End," are tales of murder.

Some, like the Kylie Minogue duet "Where the Wild Roses Grow" are murders of passion; others such as the Polly Harvey duet "Henry Lee" are adaptations of British pub classics.

And others are just plain sick, told with the kind of bitterness only Cave can emot.

In "O'Malley's Bar," Cave plays the role of a Marc Lepine-like killer who walks into a crowded pub and takes out a dozen or so victims. Cave parodies the mass murderer, changing the loaded pistol into a comedic phallic symbol.

It's so over-the-top that it must be designed to generate laughter. Cave touches the same humans-love-to-laugh-at-misery vein which Quentin Tarantino mined with *Pulp Fiction*.

But Cave's mass killer doesn't turn the weapon on himself as the police close in. He gives up and demands to be treated with mercy, later revelling in the telling of his carnal tale.

Cave is laughing at the crime of murder. With guest appearances by Harvey, Minogue (who is reviving her career as an alternative diva à la Alanis Morissette) and ex-Pogues leader Shane Macgowan, *Murder Ballads* takes on a relevance like no other Cave effort (including his Birthday Party days).

Cave is no longer the bitter drunk. He is a master manipulator. And with the songwriting help of former Einstürzende Neubauten member Blixa Bargeld, Cave makes *Murder Ballads* a masterpiece.

Steven Sander

VARIOUS ARTISTS In Between Dances (Atto)

In Between Dances is a compilation by 17 female Canadian singers who donated the tracks free-of-royalties for a good cause: proceeds from the sale of this CD go in aid of breast cancer research.

Artists range from Jann Arden in "Good Mother" to Jane Siberry in "See the Child."

Even Loreena McKennitt, who has never lent her name to any cause before, does so with "Dark Night of the Soul."

The majority of the tunes have been released on other albums before, as in "Constant Craving" by k.d. lang, but others, like Celine Dion with "Send Me a Lover," saved unreleased chestnuts to give out for reasons such as this.

Jacki Ralph Jamieson, ex-singer of The Bells, conceived and promoted the work. Jamieson had three cancer diagnoses and has spearheaded the campaign to bring about awareness of the disease.

Paul Compassi

KILLING JOKE Democracy (BMG)

When Killing Joke started out in the late '70s, they combined keyboards with aggressive guitars and wrote angry songs about the inevitable apocalypse.

They were considered so influential that drummer Martyn Atkins became a regular contributor to the Revolting Cocks, Ministry and Skinny Puppy.

In '96, the band combines keyboards with aggressive guitars. Singer Jaz Coleman wails about the inevitable apocalypse.

Sounds familiar, don't it? But even though Killing Joke's sound is a bit dated (the album may give you the urge to dye your hair black and throw out all of your non-black clothing—don't do it!), the songs are strong enough to carry the band through yet another album.

Coleman has never sounded angrier than he does on "Savage Freedom." Even though the band members are pushing 40, they still retain enough vitality to scare your neighbors.

Killing Joke are sure to go down as one of the most important bands of the '80s. *Democracy* shows the band still has some vitriol left.

It's more of the same, but it was good the first time around—like chocolate cake, potato chips and heroin.

Steven Sander

VARIOUS ARTISTS Old School Friday: More Music From the Original Soundtrack (Priority/Virgin)

A sort of musical postscript, this album might be a first—a sequel to the soundtrack before there's even a sequel to the movie!

At any rate, the songs are like a background information seminar intended to give you, the listener, some knowledge of where rap came from.

The disc includes some groundbreaking landmarks in black pop: *Old School Friday* sandwiches such upbeat numbers as the original "Freddie's Dead" (it's actually a Curtis Mayfield tune, Fishbone fans), "Low Rider" by War and still-reigning No. 1 Soul Brother James Brown's "Get Up (I Feel Like Being a Sex Machine)" between soft 'n' romantic bits like Rose Royce's "I Wanna Get Next To You" and Gladys Knight and the Pips' version of "I Heard It Through The Grapevine."

What, no Barry White? Mmmm, come on, baby.

T.C. Shaw

LUSH Lovelife (4AD/Polygram)

After a prolonged absence, during which they switched management and toured with Weezer, Lush have finally put to rest its shoegazer reputation and emerged as the witty pop band that always seemed hidden within.

Lovelife is a collection of primarily, minor-key pop treats, unencumbered by the usual sort of effects-laden guitar often associated with this British quartet.

Instead of digital delay and chorus pedal action, Lush adds a multitude of instruments to their arrangements, including glockenspiels, strings and a grooving horn section that sounds like early-'70s Chicago (the band, not the city).

Although the album starts off with a pair of similar, mid-tempo Breeders soundalikes, songwriters Miki Berenyi and Emma Anderson slowly start to explore new territory.

The catchy "Single Girl" gets the heart racing with a furious beat and speedy vocals, while the haunting "Papas" and "Last Night" demonstrate that while band can still use some of the ol' guitar effects to create evocative moods, they don't have to sacrifice melody to do so.

The humorous kiss-off duet "Ciao!" features a funky accordion riff and sneering guest vocals from Pulp's Jarvis Cocker.

All twelve cuts are eminently hummable, although some take a while longer to worm their way into your head than others. Lush still have a signature style to their songwriting which may hold it back from becoming an outright mainstream success, but I wouldn't be surprised to hear some of these songs turning up on commercial radio in the near future.

Jason Margolis



**Friday
April 19
Field Day**

with
**All Woman Brother's Band
and The Procrastinators**

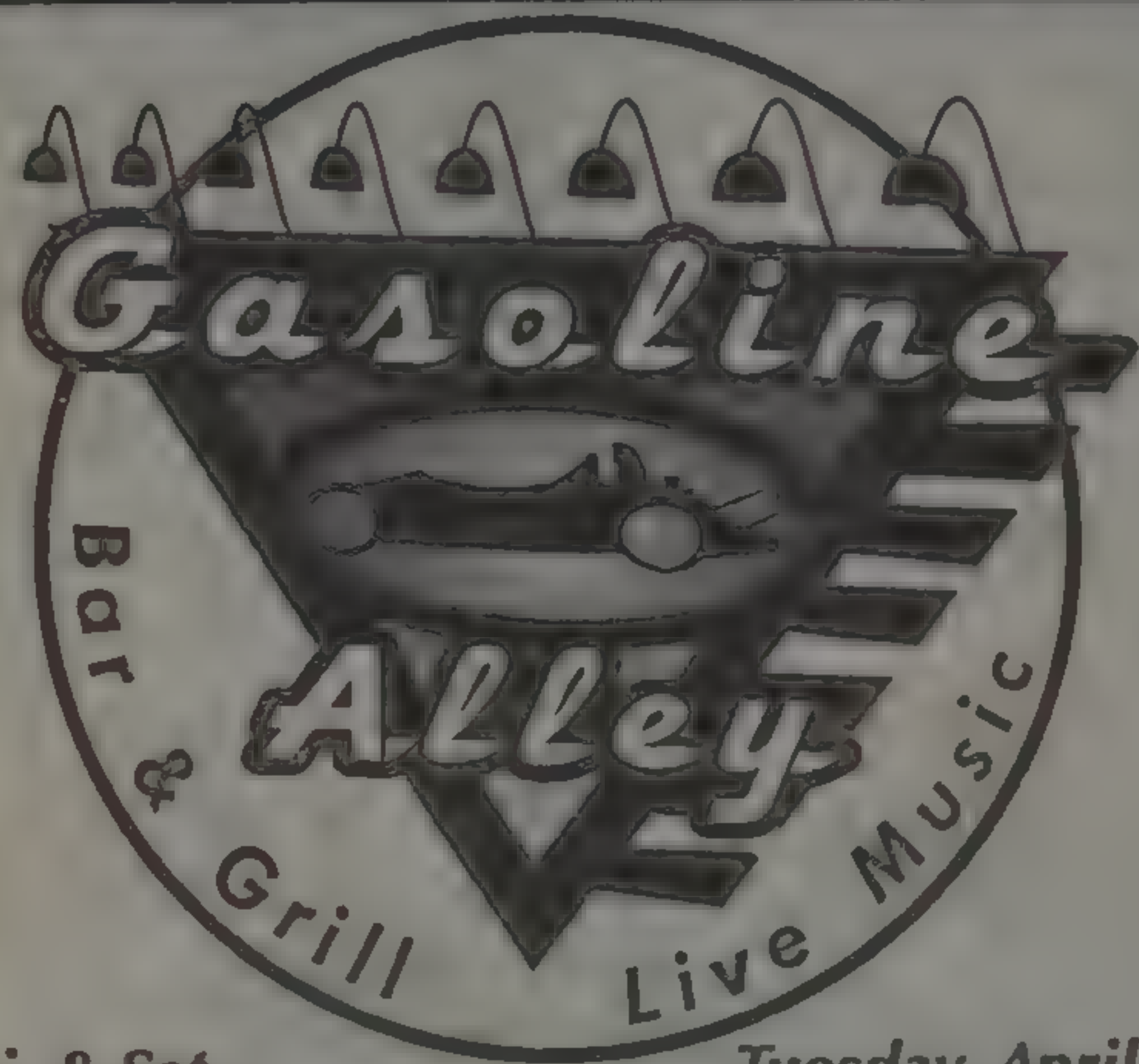
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April 20**

Art Bergmann
with Special Guests
The Brewtals

For more info call 492-3102

Patrons must be U of A students, staff, alumni or guests thereof

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featuring
Strong Gray Blues Band
Blues Night
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ALTERNATIVE

MAYFAIR HOTEL

10815 Jasper Avenue, 423-1650
every WED: Retro Shock

PEOPLES

10620-82 Avenue, 433-9411
every FRI: Grave-Gothic/Industrial Night
THU 18: Hands of Cain, Curve Ball
Abbey, Grin
SAT 20: Gutsonic, Kittens
THU 25: Retro 80's Party
SAT 27: Molly's Reach CD release
party, Duotang, Zuckerbaby

POWER PLANT

U of A, 492-3101
FRI 19: Field Day
SAT 20: Art Bergmann, The Brewtals

REBAR

10551-82 Avenue, 433-3600
FRI 19: Jad Faire, Phonocomb
SAT 20: Muscle Bitches,
Punched Unconscious
SAT 27: Jessica Schoenberg Band,
Jay Jonah Jamesons

ROCKSLIDE

10335-105 Street, 425-2414
every WED: Agro Wednesdays

THE REV

10030-102 Street, 423-7820
THU 18: Gasoline Redhead,
the Silver Bishops
THU 25: Voivod

SECRET SOCIETY

Spruce Avenue Hall, 10240-115 Ave,
439-3729
FRI 26: Strain, Stronghold, Jole,
Oswald's Walking Connection, Dillinger,
Sluggo

BLUES & ROOTS

ANDRETTI'S

Albert's, Sherwood Park Mall, 467-0808
every WED: Glenn Gray Blues Jam
THU 18-SAT 20: Strong-Gray
Blues Band
THU 25-SAT 27: X Factor

BLUES ON WHYTE

10329-82 Avenue, 439-5058
every SAT: Blues Jam
THU 18-SAT 20: Billy & the Bad Boys
MON 22-SAT 27: Ray Lemelin

CITY MEDIA CLUB

6005-103 St (CKER Bldg), 433-5183
THU 18: Folk Open Stage
FRI 19: the Ravens
SAT 20: Jerusalem Ridge
FRI 26: McCormack & Ward
SAT 27: Nicklefinger

CLUB CAR

11948-127 Avenue, 451-1498
FRI 19-SAT 20: Hell Toupee
FRI 26-SAT 27: Heresay

THE DINER

6605-99 Street, 448-1369
every SAT: Scottie Stewart

FIDDLER'S ROOST

8906-99 Street, 461-1358
every WED: Bluegrass Jam Session

GASOLINE ALLEY

10993-124 Street, 448-0181
FRI 19-SAT 20: Off Ramp
SUN 21: Strong - Gray Blues Band
TUE 23: Christopher Lars
hosting Open Stage
SUN 28: Glenn Gray Blues Band

GRINDER

10957-124 Street, 453-1769
FRI 19: Mere Mortals
SAT 20: the Ravens
SUN 21: Brother Ray Lemelin
FRI 26: Flying Saucers
SAT 27: Dangerous Guise
SUN 28: Brent Parkin & the Stingers

LA HABANA CLUB

10238-104 Street, 424-5939

FRI 19-SAT 20: Los Caminantes

MISTY MOUNTAIN CAFE

10458-82 Avenue, 433-3512
SAT 20: Mike MacDonald
SAT 27: Kerri Anderson

PICKLES

7302-101 Avenue, 468-5796
FRI 26-SAT 27: Willy James Trio

POUR HOUSE CAFE

10407-82 Ave, above Sorrentino's, 432-9141
FRI 26-SAT 27: Gary Koliger & Ron Rault

RUSSIAN TEA ROOM

10312- Jasper Avenue, 426-0000
every FRI-SAT: Steven Ray Johnson

SAWMILL

116 St and 104 Ave, 429-2816
FRI 19-SAT 20: the Silver Bishops
FRI 26: Catfish Troubadours
SAT 27: the Nomads

SECOND CUP OLIVER SQUARE

11640-104 Avenue, 451-2326
FRI 19: Saving Grace

SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4480
SAT 20: Doghouse Riley
SAT 27: Hollerin' Hank Fulton

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 18: Jane Bunnnett
FRI 19-SAT 20: Captain Tractor, the
Fishmongers
MON 22: The Next Big Thing, Picasso's Life
TUE 23: the Mike McDonald Band,
Silver Bishops
WED 24: the Dino Martinis
THU 25-FRI 26: Rhythm Lords
SAT 27: Silly Rabbit, Flexed Arm Hang

STONE AGE

103 Street & 81 Avenue, 488-8180
every TUE: Square Dog Jam Night

SUGARBOWL - SOUTH

10922-88 Avenue, 433-8369
FRI 19: Maurice Jones, Honeywind,
Joe Bird
FRI 26: Maurice Jones, Honeywind,
Dale Ladouceur

UPPER ROOM COFFEE HOUSE

McDougall United Church,
10086 MacDonald Dr.
FRI 19: Final Acoustic Open Stage

UPTOWN FOLK CLUB

Oliver Community League, 10326-118 St
455-4357
FRI 26: Open Stage with James Kw...

COUNTRY

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd
484-7751
THU 18-SAT 20: Yves Lacroix
MON 22-SAT 27: Derek Simp...

CATTLE CLUB

Continental Inn, 16625 Stony Plain Rd
484-7751

THU 18-SAT 20: Buckshot

THU 25-SAT 27: Three Wheelin'

CONVENTION CENTRE

9797 Jasper Avenue, 451-8000
FRI 19: Holly Dunn, Farmer's Daught
Susan Graham

COOK COUNTY SALOON

103 Street & 80 Avenue, 432-COOK
THU 18-SAT 20: Waterhole
TUE 23-SAT 27: Gone Country

COWGIRLS

5708-75 Street, 462-2855
THU 18-SAT 20: Harmony Ridge
WED 24-SAT 27: All the Rage in Dal...

CREST SALOON

3414-118 Avenue, 474-0456
THU 18-SAT 20: Blue Train

DIAMOND'S PUB

Cromdale Hotel, 8115-118 Ave, 477-3...
THU 18-SAT 20: Little Ole Country
THU 25-SAT 27: Louisiana Rider

FIDDLER'S ROOST

8906-99 Street, 461-1358
every THU: Old Time Fiddle
Jam Session
SAT 20: Old Time Dance with the
Leftovers

LONGRIDERS

11733-78 Street, 479-8700
THU 18-SAT 20: Second Natur...
TUE 23-SAT 27: Desert Moon

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 18-SUN 21: Brent Lee
TUE 23-SUN 28: Tinela

NEW WEST HOTEL

15025-111 Avenue, 489-2511
THU 18-SAT 20: Spring Fiel...
MON 22-SAT 27: Jimmy Arthur U...

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878
THU 18-SUN 21: Tinela
TUE 23-SUN 28: Ken McCoy

ROAD HOUSE

Continental Inn, 16625 Stony Plain Rd
484-7751
THU 18-SAT 20: Brass Boots & S...
MON 22-SAT 27: Brass Boots & S...

ROBERTSON-WESLEY CHURCH

123 St & 102 Ave, 482-1587
FRI 19: Prairie Cats

SANDS MOTOR INN

12340 Fort Rd, 474-5476
every SUN: Jam

TRANSIT HOTEL

12720 Fort Rd, 475-5714
THU 18-SAT 20: Mickie Lynn &
Blue Denim
THU 25-SAT 27: Lonilee Brooks

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam

POP & ROCK

BLACK DOG

10439-82 Avenue, 439-1087
SAT 20: Silver Bishops
SAT 27: Dale Ladouceur

BOILER DOWNTOWN

10220-103 St, 429-0851
THU 18: Geo & a Late Ng...
FRI 19-SAT 20: Steve M...
SUN 21: Blain Gero
THU 25: Boiler Jam with th...
Boilemakers
FRI 26: Bulldog's Basti...
Smokey's Playground
SAT 27: Smokey's Playgrou...
SUN 28: Open Stage

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April 19 & 20 / 9:00 PM

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GALLERIES — SHOWS OPENING

ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

Carol and Richard Selfridge, Ceramic artists explore *EARTHLY DELIGHTS, MUNDANE AND BEYOND* with majolica terracotta, translucent porcelain and woodfired stoneware. Apr 27-June 15.

THE ARTIST COLONY

22 Sir Winston Churchill Ave, St Albert, 460-7842

THE ART EVENT: A visual arts celebration. Exchange ideas, information and techniques. FRI 19, 10am - 9 pm, SAT 20, 10 am - 5:30 PM.

BUGERA/KMET

10114-123 St, 482-2854.

Expressionistic oils by Rod Charlesworth. Apr 27-May 9.

FAB GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 482-7071

'96 U of A GRADUATING SHOW 1996: Fine Art, Apr 16-28. Opening reception THU 18, 7-10 PM.

GALLERY WALK

Alberta Craft Council, Bearclaw, Bugera/Kmet, Douglas Udell, Electrum Design Studio, Front, Kathleen Laverty, West End & Edmonton Art Gallery, Harcourt House, Latitude 53, McMullen, SNAP.

10TH ANNIVERSARY GALLERY WALK WEEKEND: SAT, Apr. 27, 10 AM - 5 PM & SUN, Apr. 28, noon - 5 PM

GRANT MACEWAN COLLEGE

Jasper Pl Campus, 10045-156 St, Rm 109/113, 497-4321

FLUX: The GMCC Fine Art Graduating Student's Exhibition 1996: Opening reception FRI 19, 7-9 pm. Apr 22-25.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

MYSTERY SIGNATURES-ARTISTS HELPING ARTISTS: Silent auction. Proceeds from the sale of works go to artist Danielle LaBrie and her family-seventeen year old Gabriel is beating leukemia. Bidding 3-8 PM, Signatures 8:30-9:30 PM.

COLOUR/LAND/TRADITION: Landscape painters: Lynn Malin and Angela Grooteklaar, Arlene Wasylynychuk. Apr 25- May 25. Opening reception: THU 25, 7:30-10 PM.

SNAP

10137-104 St, 423-1492

OPEN STUDIO: A selected show of prints and demonstrations of printmaking techniques. SAT 27-SUN 28

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

THE OPEN & CLOSED BOOK: Bookworks by Alberta artists. Artists books, fine bindings, boxes and objects. Until Apr 20.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

MAGICIANS OF LIGHT: Photographs from the collection of the National Gallery of Canada. Until Apr 28.

NEW PERMANENT COLLECTION

EXHIBITION SPACES: Organized by Vancouver curator John O'Brian, professor in

the department of fine art University of BC.

PROJECT ROOM # 5: CHRIS CRAN: NO PHOTOGRAPHY ALLOWED: Calgary artist Chris Cran has had a long standing interest in the role of the photographic image in contemporary painting and this project allows him to continue that investigation. Until Apr 28.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

AGAINST THE SKIN: by Tamara Ewashen. Until Apr 21.

LATITUDE 53

10137-104 St, 423-5353

BOUNDARY MAINTENANCE: linked to the common dream: Mark Siegner. Until May 2.

OPPERTSHAUSEN

5411-51 St, Stony Plain, 963-2777

Portraits by Fran Boyce Olynky; Watercolor portraits and sculpture by Mary Lee Small; Porcelain by Patricia Prince. Until Apr 28.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

FIGURE GROUND: Figurative sculpture by Neil Fietel. Landscapes by Tom Gale. Until May 30.

ANOSA

Edmonton Centre, lower level, 426-4520

SPRING CLEANING

ARTISTICALLY SPEAKING

ART STUDIO

Callingwood Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: by local artist Jean Birmle BFA.

BEARCLAW

10403-124 St, 482-1204

Original works in oil by C.A. Henry. April 27-May 9.

BUGERA/KMET

10114-123 St, 482-2854.

Exhibition of water colors by Alberta artist Jerry Heine. Until Apr 25.

CITY HALL

1 Sir Winston Churchill Sq, Foyer

CRITIC'S CHOICE SHOW: Work by the Edmonton Art Club. Until May 10.

DOUGLAS UDELL

10332-124 St, 488-4445

DAVID THAUBERGER: New paintings of prairie architecture. Until May 4.

DIALECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN: Sculptures, avant-garde furniture. FRI's & SATS, 8pm-3am.

EAGLE ONE GALLERY

9205A Argyll Rd, 435-5384

Work by Donna McShane. Thru April.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road,

482-1402.

GLASS - A THOUSAND FLOWERS WITH A TWIST: Milefioro & Filigrana Glassworks by Jeff Holmwood & Darren Petersen. Until May 5.

FEDERATION OF

CANADIAN ARTISTS

Manulife Place, 10180-101 St.

FOR ARTS' SALES: New works by the members of the Edmonton Branch. Until Apr 23

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave, 432-0380

STICKS AND STONES: Paintings and drawings by Pierre Bataillard. Thru April.

THE FRONT

12312 Jasper Ave, 488-2952

Paintings by Adeline Rockett, ceramic sculpture by Shannon Pedersen.

GALERIE WOLTJEN

http://www.supernet.ab.ca/Mall/Arts/GalerieWoltjen/home.htm

Exhibit on the Internets World Wide Web.

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave, 429-5066

'96 SPRING SHOW: Works available by Adele Duck, Phil Mann, et al. Until Apr. 27.

IML GALLERY

10624-82 Ave, 433-6334

Water colors by Dean Tatum Reeves.

KAMENA GALLERY

7510-82 Ave, 944-9497

QUICK SILVER: A short Journey Through Alberta: Black & White photography by Leon Strembitsky. Thru April

KATHLEEN LAVERTY GALLERY

10411-124 St, 488-3619

LANDSCAPES: by Nancy Day, Jerzy Gawlak, Audrey Watson. Introducing new gallery artist Katherine Scotte.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211

ONE THOUSAND CRANES FOR GOOD HEALTH: Selection from members of the Gallery Walk Association. Until May 1.

MISERICORDIA HEALTH CENTRE

16940-87 Ave, 484-8811, ext 6475

NW Corridor, Main Fl: *FIGURES*: Drawings and paintings by Verne Busby, Kris Van Eyk, Deidre McCleneghan, et al. Until June 5.

Today Ward: *FLOWERS 1996*: Photographs by Cindy Barratt, Debbie McGee, Elaine Tweedy, Carol Hama. Until June 5.

MUTTART CONSERVATORY

9626-96A St, 496-8755

CACTI AND SUCCULENTS: Carolyn Houg. Until May 4.

NOBLE CACTUS

10752-124 St, 455-9922

American Southwest original art and prints.

OLD RCMP BUILDING

213 Ash St, Sherwood Park, 998-3091

Art Society of Strathcona County Spring art show. FRI 26-SUN 5.

PRISTINE PIECES

201, 10324-82 Ave, 439-9026

Art by Virgil J. Tonn. Carvings & jewellery by Allan Munro.

ROWLES & PARHAM

DESIGN GALLERY

Royal LePage Bldg, 10130-103 St, 426-4035

NEW WORKS: by Barb Brooks. Until Apr 30.

Westin Hotel, Carvery, 10135-102 St

Original Acrylics by Elaine Tweedy. Until Apr 30.

SERENDIPITY

GALLERY & FRAME SHOP

9860-90 Ave, 433-0388

Featuring terracotta plaques by Linda Miller, sculpture by Dale Smith. Gallery artists.

VANDERLEELIE

10344-134 St, 452-0286

GREGORY HARDY: Saskatchewan landscape painter. Until April 29.

WEST END

12308 Jasper Ave, 488-4892

ROBERT SAVIGNAC: New paintings featuring Old Montreal and still life paintings. Until April 25.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave, 453-1078

Display of vintage aircraft. Open Mon-Sat.

ALBERTA RAILWAY MUSEUM

24215-34 St, 472-6229

Housed in the railway station built at St Albert in 1909.

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CANADA'S AVIATION

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McKay Ave Sch, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY

MUSEE HERITAGE MUSEUM

St Albert Pl, 5 St. Anne St, St. Albert, 459-1528

FLYING COLORS: Bob Chelmick. Until May 18.

ALIVE IN THE WATER: Freshwater creatures magnified 20 times. Until June 9.

MUTTART CONSERVATORY

9626-96A St, 496-8755

PASSIONATE ABOUT PETALS: Until June 2.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

ROYAL BANK FROM CHILD TO CHAMP: Featuring the skating career of Kurt Browning-photographs, memorabilia, costumes, and more.

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U OF A

B31 Home Ec. Bldg, 112 St, 87 Ave, 492-2528

MY HEALING JOURNEY: Fibre Art by Mary Sullivan Holdgrafer - One woman's experience with breast cancer. Until Apr 30.

THEATRE

DIE-NASTY

Varscona Theatre, 10329-83 Ave,

433-3399

The Live Improvised Soap Opera. Every MON night @ 8 PM.

DEADLY BUSINESS

MURDER MYSTERY MONDAYS

Neighborhood Inn, 13103 Fort Rd, 448-9339

DEADLY BUSINESS: Biznet Co's annual awards banquet is the scene for jealousy, intrigue, and murder. Buffet dinner included.

HANSEL AND GRETEL

Varscona Theatre, 10329-83 Ave, 562-1130

A modern version of this fairy tale. Until Apr 21.

JOHNNY & POKI

VARIETY HOUR

Varscona Theatre, 10329-83 Ave, 433-3399

Johnny Reno welcomes Poki Schvadtar back from London. Every SAT night @ 11PM.

KILLIN' ART

Varscona Theatre, 10329-83 Ave, 477-5955

A twisted black comedy. Does the election of the deficit-slashing National Renewal Party spell the death of Art? Apr 25-May 5.

NICHOLAS AND ALEXANDRA

Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave, 497-4395

Love in the Russian revolution. Romantic, literate and compelling. Until Apr 21.

PRECIOUS GOODS:

Bus Bams #11, 103 St-84 Ave, NE Corner, 452-0061

A yam of three "good ladies" locked away in an abandoned monastery while their husbands fight in the Crusades. Until Apr 21.

SUPER HERO'S IN RETIREMENTLAND

Celebrations, Neighbourhood Inn,

13103 Fort Rd, 448-9339

Visitors Day at Shadyglade Retirement Home, the talent show and picnic become a desperate struggle. Until June 24.

TARTUFFE

Walterdale Playhouse, 10322-83 Ave, 433-0770

A new version of one of the great comedies of the French Theatre. Apr 24-May 4.

THEATRE SPORTS

Varscona Theatre, 10329-83 Ave, 433-3399

Every Friday night at 11 PM join the entire Theatresports gang.

WESTRAY PLAY

Varscona Theatre, 10329-83 Ave, 433-3399

Two Planks and a Passion Theatre from Canning Nova Scotia - the human side of the Coal Mine tragedy. Until Apr 20.

YOUNG ART

Roxy, 10708-124 St, 453-2440

By playwright Brad Fraser. A contemporary exploration of the legend of Arthur and Merlin. For all ages. Apr 30-May 19.

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Bourbon Street, WEM, 481-9857

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ARTIST TO ARTIST
 Share costs on 7" or co-single? Non-conformist. Agro ranting in heavy industrial vein to do split 7". Jon 449-6977. na0418

SONGWRITING WORKSHOP WITH JONIMS
 She's in love with the boy - Trisha Yearwood) and JOHN CAPEC (Rhythm of my Heart, This, and Stewart) May 24-26. Kananaskis Ranch. Sponsored by SOCAN Foundation and CHFM. 433-2050. na0524

Musicians! Chance to meet and jam! Fridays 8-10. UPPER ROOM COFFEEHOUSE, 10086 MacDonald Dr. (downtown). na0999

SONGWRITING WORKSHOP WITH ASHVILLE'S JONIMS (she's in love with the boy-Trisha Yearwood) - May 24-26. Kananaskis Ranch. Sponsored by SOCAN and CHFM. 433-2050. na0520

ARTISTS WANTED
 Call to Artist for interviews and submissions. PH 423-1650 or 421-4324 na0418

ALL FOR ARTISTS & PERFORMERS: The First Night Festival, a community New Year's celebration through the arts, is inviting submissions for artists and performers in all disciplines to join them for a dynamic event. Pick up applications at #124 Canada Place, 77-102 Ave, or leave your name and address at (403) 448-9214. DEADLINE FOR SUBMISSIONS JULY 15, 1996. NA0715

Details: If you've explored human rights, environmental, global issues through your art opportunity to showcase & promote your work. Ph. Global Visions Festival 439-8744. Festival runs June 1-10, 1996. na0511

OSCA - A Network Of Student Art is currently looking for artists to show and sell their work. Students/recent grads only. 426-4520 or visit, Edmonton Centre lower Artists on site. na0099

MUSICIANS - Instrumental compositions - types needed for video art projects. Submit demo to #307, 10147-108 St, T5J 1L1/44-0734 na0411

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ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP, Society of Northern AB Print Artists) na0999

WRITERS

Azimuth Theatre accepting playscripts examining the issue of suicide. Deadline May 14, 1996. Info Ph. Jacqueline 448-9165. na0514

AUDITIONS

Auditions now being booked for Musical Dinner Theatre. Singing and acting experience is a must. Call 448-9339. na0411

Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Choir Festival. Practice Mon. nights. Members enjoy singing, making friends and glorify God. Audition required. Info PH. Ron Talen, 476-4012; Tony Snee, 755-7179. na0999

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Experienced lead guitarist/songwriter with vocals and some keys seeks original rock/R+B project or players to form project. Phil 439-8532. na0511

Wanted: Female vocalist keyboardist and guitarist for Chilipepper/Dance Project No covers. Rod 477-9539. na0411

Earthlings, you're making us very, very angry. Metalpunkoravoodoogroovers need singer/guitarists! Quit sending wankers, we've got enough of those! 454-7476. na0411

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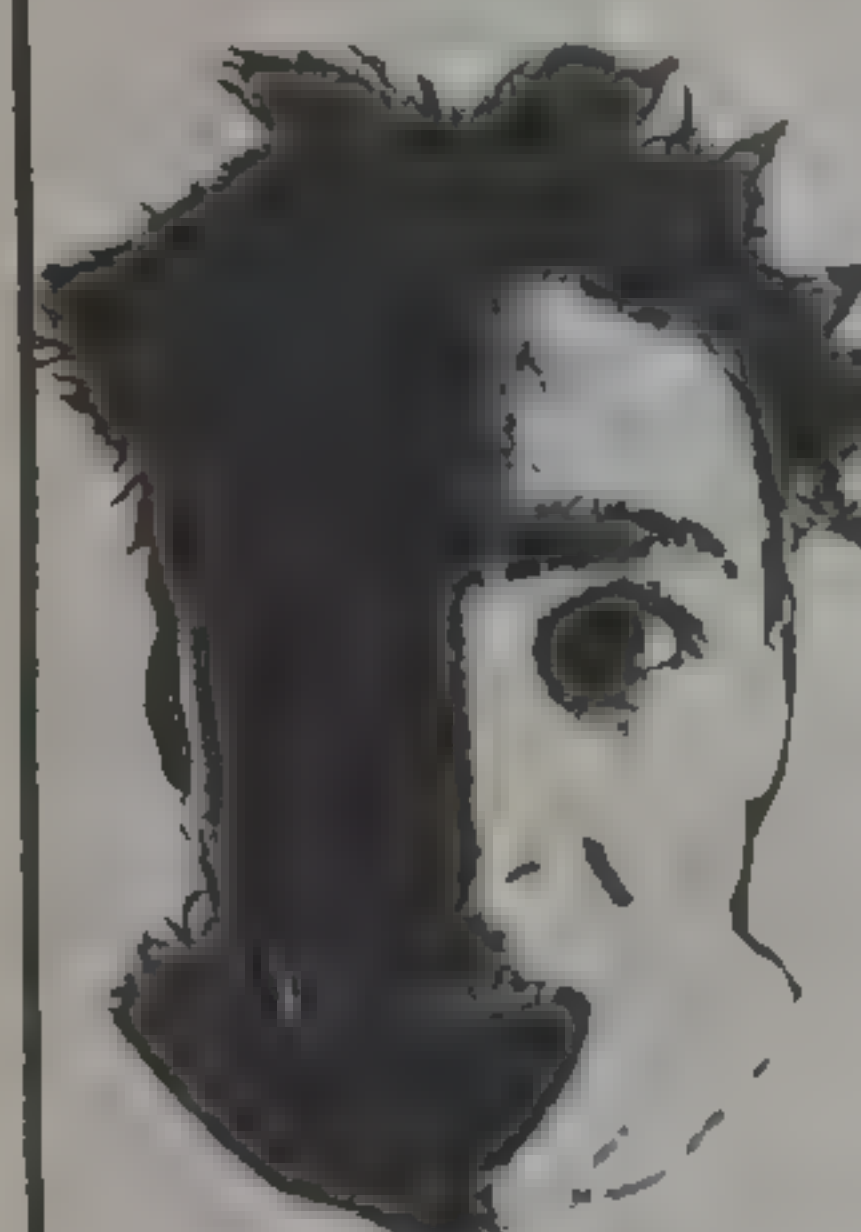
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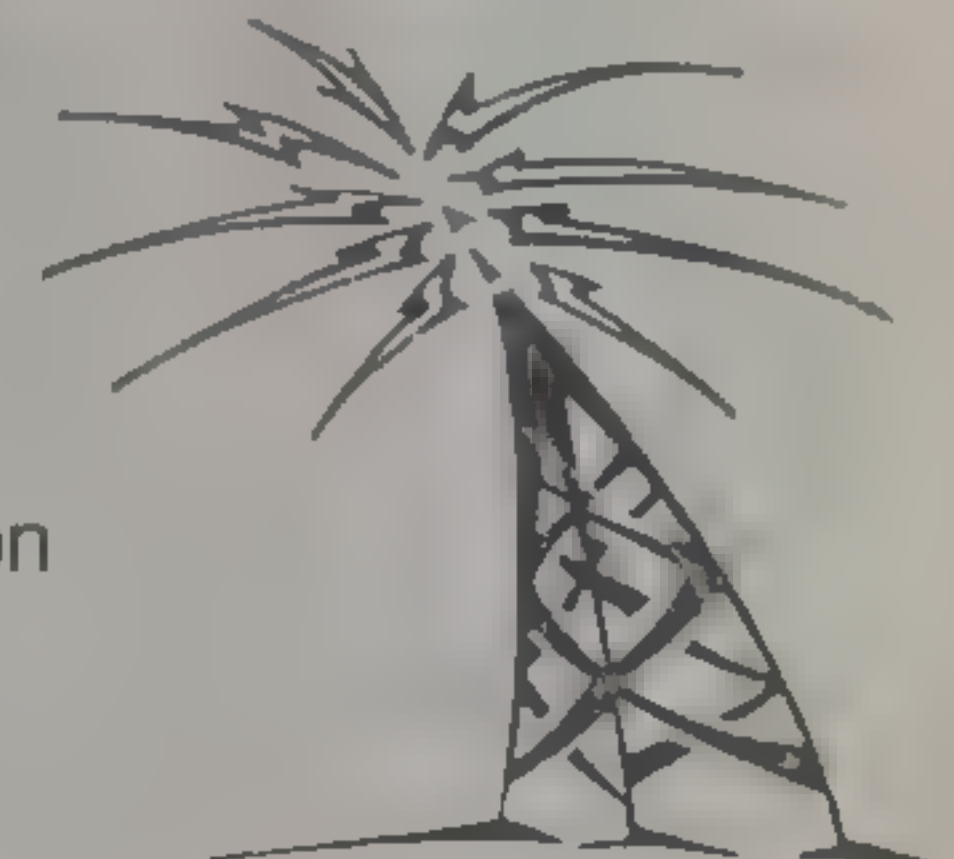
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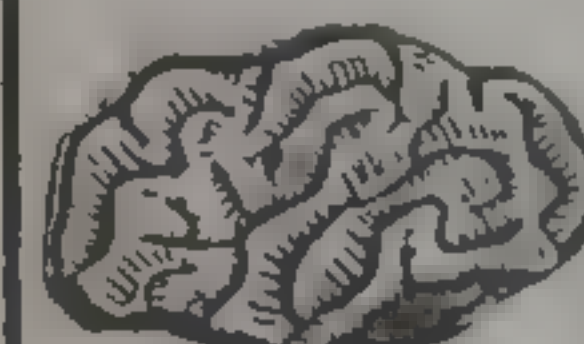
MONDAY: Destination Venus with your pal, Darren.

Which is stronger? The gravitational pull of the sun upon the planets or the gravitational pull upon your ears?



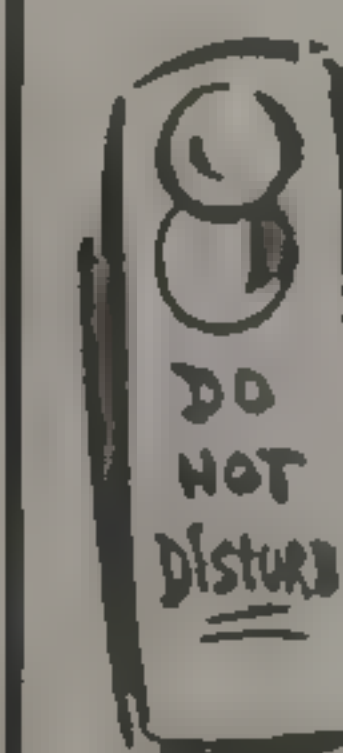
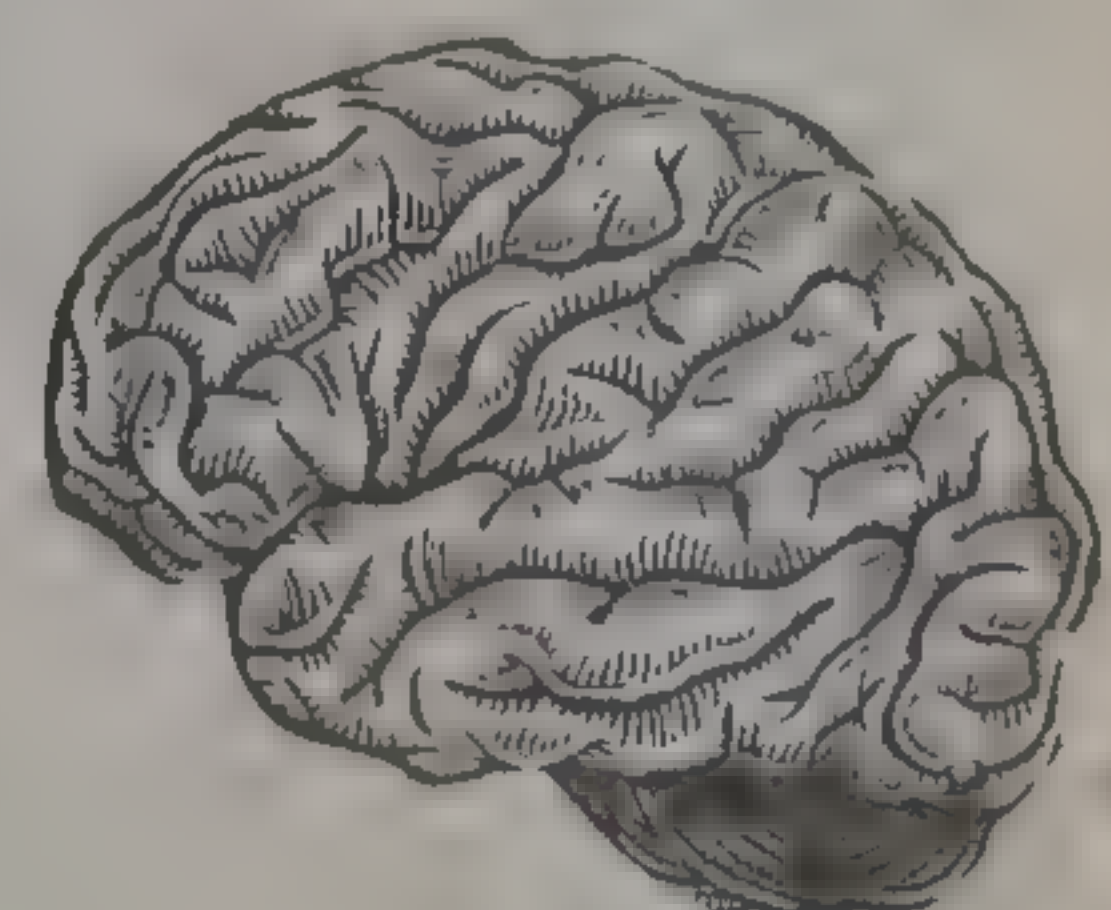
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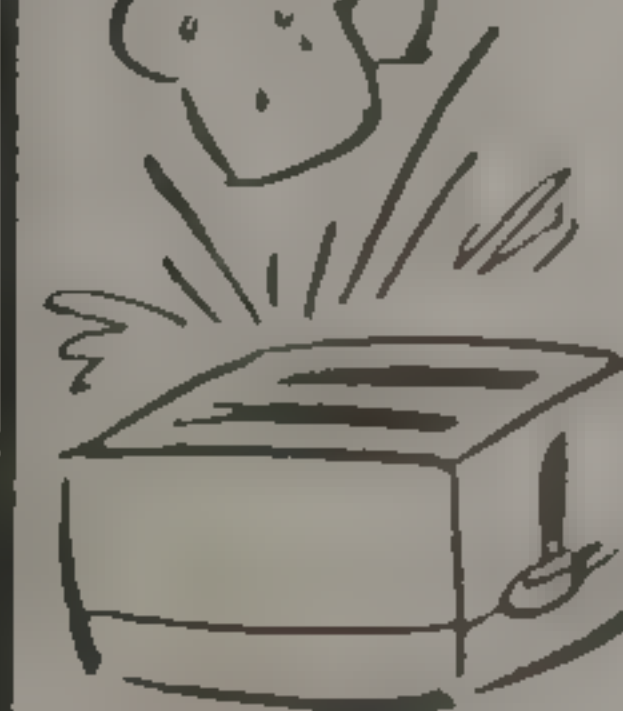
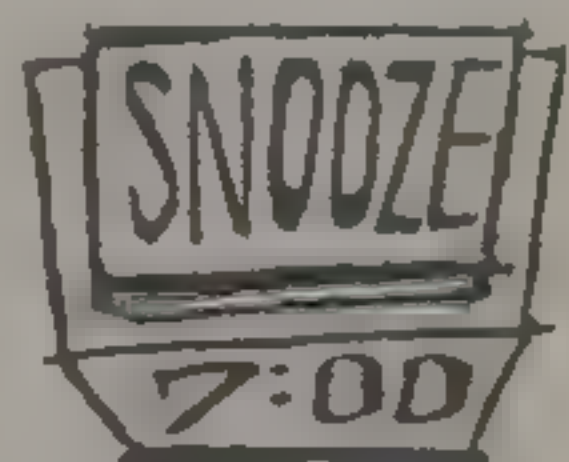
WEDNESDAY: The Chelsea Hotel with your hosts Cam and Andrew.

It's a zip-a-dee-doo-da kind of day when the shooting voices of Cam and Andrew wake you from your gentle slumber... or maybe it isn't.

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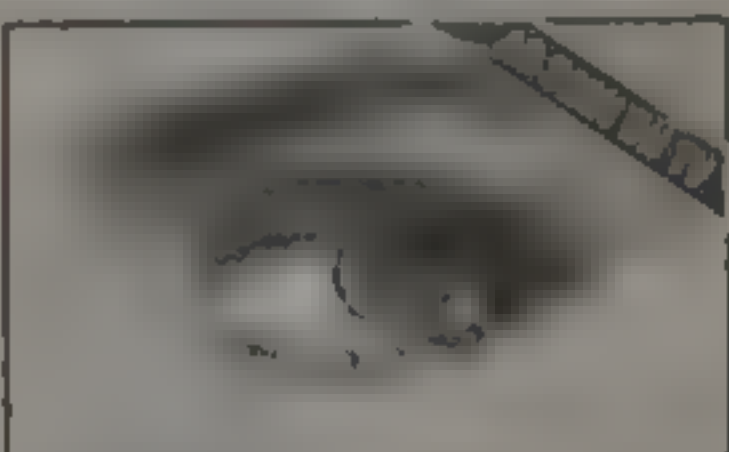
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Women Seeking Men

My name is Sharon. I'm an energetic woman who's just over 50 yrs. old but look & act much younger. I'm petite & slim with a firm body. I have reddish brown hair & hazel/green eyes. I'm emotionally & financially stable & lead a fairly busy lifestyle. I do have time for the right person. I'm a smoker & social drinker. I have too many interests to list. I'm a romantic at heart who enjoys long walks, cycling, the outdoors & quiet times with a loved one. I like dining by candlelight, listening to a wide range of music & travel. The man I'm seeking will be totally unattached & spontaneous with a warm & romantic heart & have similar interests. Box 9147.

My name is Jane. I'm a warm, compassionate, loving & very strong willed woman. I'm 42 yrs. old, 5'4" tall, plus-sized with auburn hair, brown eyes & rosy cheeks. I'm a non-smoker & social drinker. I love kids, animals, books, crafts, gardening, movies, sunsets, stars & mountains, long, romantic walks, candlelight, bubbles & massages. You're an honest, romantic, caring, self assured man who's able to adjust to the uncertainties & curves of life. A non-smoker & social drinker please. You must have similar interests & always be open to new learning experiences. You are able to provide friendship, values & understanding to my three children. You must also be able to accept the role that their own father plays. If you're interested, give me a call. Box 4022.

My name is Michelle. I'm 22 yrs. old, 5'5" tall, 135 lbs. with blonde hair & green eyes. I'm the single mother of one child. I like pool, movies, dining in or out, camping & biking. I enjoy all types of music, especially dance & classic rock. I'm looking for someone 21-30 yrs. old who has similar interests. I'm a non-smoker & a social drinker. I also like to work out & I'm professionally employed. If any of this sounds interesting, leave me a message. Box 4315.

My name is Janice. I'm 37 yrs. old, 5'2" tall with blonde hair & blue eyes. Some of my interests are dancing (particularly country & western), the arts, the theatre, spectator sports, slow pitch in the summer & cross-country skiing in the winter. I'm looking for someone who's content & secure with himself. He would be a little bit of a romantic. I don't mind a glass of wine in front of a nice warm fireplace on a cold night. He would be emotionally well-rounded, have no excess baggage & know how to treat a lady as she should be. If you pamper me, I'll pamper you. If any of this sounds interesting, leave me a message. Box 6545.

Are you romantic, sensual, affectionate, funny & a gentleman? Are you emotionally & financially stable? Do you know the meaning of love, trust, honesty & communication? Do you have a life & interests of your own? Are you open to commitment & compromise? I'm a nice looking lady in her mid 40's. I'm a non-smoker & a non-drinker. I'm employed & down-to-earth. I enjoy many things from flowers & holding hands to live theatre, baseball games, fishing & camping. I also really enjoy family & quiet times with someone special. If you're a humorous, passionate, affectionate & nice looking gentleman who wishes to meet a lady to grow with, please leave me a message. Box 6120.

My name is Joy. I'm interested in meeting a man that I click with. I'm looking for someone who's well established & knows what he wants out of life with no emotional baggage. At this age, let's face it we're not each other's first love or whatever, so let's leave the baggage behind us. I'd like to start off as friends & see how it goes from there. I don't want anyone that plays the system. I like a rugged man with long hair, beard & moustache. I like bikes, drag racing, fast cars, the country, positive thinking, a good sense of humour, all of that stuff. If you're interested, box me back. Box 9160.

My name is Pat. I'm 44 yrs. old, 5' tall, 100 lbs. with blonde hair & brown eyes. I'm very spunky, spontaneous & emotionally & financially stable. Some of my interests are golfing, outdoor activities & skiing in the winter. I'm told that I have a very nice personality. If you're interested, get back to me. Box 2475.

My name is Terry. I'm 39 yrs. old, 6'3" tall with brown hair & brown eyes. I'm already a grandmother & I love it. I'm currently off work on disability. Even though I'm attached, I get very lonely & find that a lot of people don't understand my circumstances. If you can relate or would just like to talk, give me a ring. Box 9024.

This is Michelle. I'm 34 yrs. old, 5'8" tall, medium weight with long, curly dark hair & blue eyes. I'm a never married, single mom of two teen girls. I'm mature, responsible, creative, independent & employed full-time. I'm open-minded & spontaneous. I enjoy all types of music from folk & blues to country, alternative & of course, good old rock & roll. I hope one day to learn how to play the violin. I also enjoy the great outdoors all year round with camping, fishing, rodeos, tobogganing & bonfires. Staying home or going out to movies or whatever is fine with me. I'm a smoker & social drinker. I enjoy cards, board games & a good laugh too. I'm interested in a long term relationship with no head games. If you're interested & you'd like to learn more about me, please leave me a message. Box 3438.

Top 100

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Men Seeking Women

I'm on the system because I'm not into the club scene or the bar scene. I'm rather shy at first but that passes with time. I'd like to meet a man for a long term relationship. You should be over 5'9" tall, in very good shape & have all your hair. Some of my interests are golf, camping & anything to do with water, backgammon, cards & visiting with friends. I like music from the 50's & 60's & some country. I have to dance & sing. I'm 45 yrs. old, 5'2" tall, 120 lbs., well proportioned & in very good shape, mentally too. I'm honest & sincere & above all, a one-man woman. If you would like to know more about me, please leave me a message & let's connect. If you're attached or under 40 yrs. old, keep on cruisin'. Box 3506.

My name is Pam. I'm 40 yrs. old & looking for a friend that I can do things with. I'm into things like volleyball, tennis, waterskiing, fishing & hunting. Box 1760.

My name is Laurie. I'm 5'8" tall, 130 lbs. with long, dark brown hair & blue eyes. I'm naturally tanned with a caramel complexion & I'm very attractive. I'm very open-minded & a lot of fun to be with. I'm very clean, safe & discreet. I like to do lots of different things. I'm on the system looking for friendship, dating & intimate encounters. I'm employed & looking for fun. If you're interested, leave me a message. Box 8211.

I'm 30 yrs. old, 5'5" tall, 128 lbs., average build with blonde hair & blue eyes. I'm energetic, spontaneous, caring, sincere & kind. I have a variety of interests. They vary from going out occasionally to the outdoors, quiet evenings at home & quiet times with that special someone. If you would like to know more about me, give me a call. Box 7709.

This is Derek. I'm a young looking 39 yrs. old, 5'10" tall, 180 lbs. with dark blond hair, a moustache & gray/blue eyes. I'm a welder & a blue jeans kind of guy who's not hard on the eyes. I'm a person of integrity, humour, monogamy (once something is established), independent & easygoing. I do seem to have the Gemini dual personality, though I'm not into astrology. I'm a non-smoker & not into drugs. I'm not perfect. I'm interested in music (mostly classic rock), videos, motorcycle riding, long walks, drives, outdoors, hunting, fishing, gadgets, museums & more. I'd like to find a kind hearted woman who has some of the same qualities & interests. She would be 30-38 yrs. old with not more than one child. A sweet smile can make my day. If interested, please leave me a message. Box 3458.

This is Doug. I'm almost 36 yrs. old, 5'8" tall, 180 lbs. with short hair & blue eyes. I'm a non-smoker & social drinker. I'm considered attractive. Some of my interests are the outdoors, horses, cooking, movies & sports. I go to Alaska every week. I'm gone four days & home three days. I'm open, honest & I communicate well. I have a good sense of humour & am generally, very laid-back. I'm emotionally & financially stable with a good job. I'm looking for a best friend. I would like to settle down & bring some happiness into her life. I would like to meet someone who's slender to medium built, pretty & has a positive outlook on life. She would have a certain amount of independence, a good sense of humour & love the outdoors. Above all she will be open & honest with me. If you're interested, get back to me. Box 3930.

My name is Mark. I'm 5'11" tall with a medium build. I have dark brown hair & brown eyes. I enjoy the outdoors & doing such things as camping & boating. I'm looking for a girl who's 18-25 yrs. old. She would be honest & open-minded with a good sense of humour. If you fit this category & would like to go out & have a bit of fun, just leave me a message. Box 3353.

I'm a 41 yr. old, single parent raising two teenagers. I'm 5'7" tall, 175 lbs. with a good, medium build. I spend my time with my family & work around the yard. I also like going out to movies, camping, dining out, reading & so on. I have many other interests as well. I'm interested in meeting someone who's 36-41 yrs. old with the same interests & values. If you're interested, box me back. Box 6623.

I'm 45 yrs. old, 6' tall, 200 lbs. I'm looking for a friend & a lover. I'm looking for someone to talk with on the telephone & perhaps, meet later on. I like movies, reading, nature, camping & more. If you're interested, get back to me. Box 1163.

Welcome to the relationship auction. We have a statue of a young, single male. It's hand painted white with a clear hard finish, chiseled & hand-crafted to a beautiful form. It has a heart of gold, sparkling blue eyes & real short, brown hair. It is 24 yrs. old. It comes with a great deal of wild energy. One of a kind, this classical form must be handled with care. All you need to bring this work of art to life is a fun evening & a pair of batteries which are not included. Where the bidding starts is up to you. Bidders must be attractive with a slim to athletic build, 21-28 yrs. old, single & know how to treat a man & know how to have fun. There is no room for women who are not honest, speaks her mind or plays head games. I need something new. Bonus points go to the one with long hair & interest in dance & country music. I need someone with strong heart & a soft hand. Love is a high wire act. Someday I'll find that net below. I want a heart that will be forever mine & eyes that will see me satisfied. I'm going to hang my heartaches out to dry, safe in the arms of love. Box 1213.

I'm an attractive gent who's 45 yrs. old, clean-cut, sincere, honest, loyal & trustworthy. I'm strong, yet gentle with a good sense of humour. I know the meaning of caring & sharing. My cars & music are back in the 50's & 60's. I'm a non-smoker & social drinker who's emotionally & financially stable & I feel very good about myself. I enjoy weekend getaways to a stress free environment. Sharing my interests with a very special lady would enhance my life immeasurably. If you would like to pursue this further, please leave me a message. Box 2456.

My name is Glen. I'm 24 yrs. old, 170 lbs., clean-shaven with blond hair & blue eyes. I'm looking for a woman who takes care of herself, knows what she wants & enjoys going out now & again & having some fun be it dancing, movies or just a long walk. Box 3264.

I'm trying the system with the hope that I could meet an attractive, intelligent woman in her 30's or early 40's. Together we could create a long lasting, caring friendship built on trust & honesty. My name is Dave. I'm an attractive, 38 yr. old, professional. I'm well groomed, 6'2" tall, 210 lbs. with neat, dirty blond hair & brown eyes. I have a muscular, athletic build. If you don't mind watching the odd action movie, drinking cold beer on a hot afternoon, or Wendy's hamburgers, why not take a chance & call Box 3849.

My name is Randy. I'm 33 yrs. old, 6'1" tall, 175 lbs. with a slim build & dark hair. I enjoy a wide variety of music from rock to country. I enjoy movies, tennis, racquet ball, pool, bowling & more. I'm a tradesperson so I'm into home renovating & mechanics & all that. I'm looking for someone who has similar interests & likes to go out & have fun. Box 6728.

My name is Trent. I'm 6' tall with a husky build & long, brown hair. I'm somewhat shy but a good listener. I'm easygoing & love camping, horseback riding, motorcycles & off roading. I'm financially secure but not overly wealthy. I'm more interested in personal growth than finding & hoarding money. I'm looking for a twenty something to thirty something woman for a long term relationship. She would be looking for her soulmate as I am. I'm a non-smoking social drinker who's not into head games. I don't mind if you smoke. If you're interested, leave me a message. Box 2140.

Do you like to laugh? I like to laugh at the world & myself. My name is Rick. I'm single, 29 yrs. old, good looking, 6' tall, 185 lbs. with curly brown hair & deep, blue eyes. I'm fit & energetic & gainfully employed. I like motorcycles, music, being with people & spending time with that special someone. I like pretty much any outdoor activity. I play hockey in the winter & ball in the summer. I'm looking for a fit, attractive woman under 30 yrs. old for a casual relationship. Box me back. Box 6566.

I'm looking for some new friends to talk on the phone with or go out for coffee with. I'd just like to expand my mind. I like to look at things in a different light as often as I can. It allows me to kind of expand my mind. I'm 28 yrs. old, 5'10" tall, 167 lbs., yes, I'm into a lot of different things like outdoors type stuff, skydiving, scuba diving & music. I'm professionally employed & just eager to make some new friends & get into some heavy or light conversations. If you're interested, please box me back. Box 1484.

I'm hoping to start a spring romance which will develop into a long term relationship with a very attractive, sexy, slim woman. She would be 24-30 yrs. old. Beyond a strong physical attraction I'm looking for, I'd also like you to be intelligent, looking for, I'd also like you to be intelligent, financially secure, easygoing with a great sense of humour. I also prefer that you have no dependents, have a wide variety of interests & keep in very good shape. I'm 31 yrs. old, 6'3" tall, 210 lbs. with a tanned, athletic build. I'm very attractive with light brown/blond hair & blue/green eyes. I'm single with no dependents & professionally employed. If any of this sounds interesting, you want to get to know me better, meet for a coffee or a drink, get back to me. We'll see where things go from there. You won't be disappointed. Box 13237.

I'm 22 yrs. old & I have a fetish for older, attractive females. I'd like to meet a single woman for an ongoing, intimate but casual relationship. I'm 5'9" tall, 150 lbs., good looking & physically fit. I'm not too picky about body type. If you're interested in having some fun & want to talk to me, leave me a message. Box 8385.

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Street View

By Klodyne Rodney

The prize for best concert of the year definitely goes to the Arden Theatre in St. Albert for bringing in the Sapphire Uppity Blues Women from Virginia. Last seen in Edmonton at the 1994 Folk Music Festival, this acoustical troupe celebrated fatness, blackness and "being in total control of herselfness" (aka BITCHness). It was one of the most powerful musical experiences I've ever had and it was performed by three strong women on integrity. I've never seen a band not finish a song because the sound wasn't right, and I loved the informal feel, and their rapport with the audience. I have to admit, Gaye Adebalola, the singing guitar player won my heart she not only sings like an angel, but hugs like one too. Love to rave on but my editor is going to kill me as it is. Big thanks to Larrisa Banting; and you know folks, that husband of hers is pretty cute!

All the best goes out to the ever lovely, ever charming Bona Duncan who is about to uproot herself and head to that land in the East ... Toronto. Once she's fully entrenched there, she will be stage managing A MIDSUMMER NIGHT'S DREAM at Canadian Stage, directed by Bob Baker. All the best girl. See you this time next year!

Now that THREE TALL WOMEN has run its course on the Maclab stage, at the Citadel, the gals are headed home to Toronto. Jennifer

Wigmore was doing the Bingo at Rebar on a Sunday Night Thing with Alan "Clammy" MacKenzie and Rick Jesome, John Cooper, and Neon. To help themselves deal with the end of the run, Jennifer, Fiona Reid and Martha Henry are going to attend the opening night production of THREE TALL WOMEN. What's up with that? Well it's the production that the Mirvishes put together and has been running on Broadway for the last year. I'd like to see it to measure their actress up against Martha. Wasn't she fabulous? Word is that they once received three standing ovations all run long. Pity.

Guess what Kids? There's a new kid on the block! Off the Fence Theatrical Society is a new Christian theatre company that is doing THE MIRACLE WORKER, at the Walter H. Kaasa Theatre, in the Jubilee Auditorium, May 8-11. Fridays show has already sold out. Sales pitch aside, they are desperately seeking some good, new, Christian scripts. If there are any Christian authors out there, that like to write drama, get in touch with Les Howell at 432-1553, or e-mail howell@enable.ccinet.ab.ca. If you are a Christian actor/actress or a technician of one sort or another, give them a call and get yourself hooked up. They also have information about Christian drama writing contests and awards if you're interested. Sounds exciting. Good luck folks!

The Citadel's season finale is finally here. If you like BIG theatre, or musical theatre Fiddler on the Roof is for you. Playing until May 19, on the Shoctor stage, Fiddler features 30 actors and dancers in the cast plus a 15 member orchestra. Ticket sales are already at over 20,000, making this show the largest advance sale in the theatre's history! It's nice to see a cast list from out of that building that has almost as many women as men.

Power 92 and Quality Records put on one hell of a show at Chase Nightclub last Thursday. The Brandon twins made an appearance, and both Kathleen and Maria kicked their heels up on the dance floor. Promotion Manager Shawna Serniak was beautiful in a champagne colored "shimmery thing". Sucking back vodkas and tonics were Jupiter Crashes, C4 and Russ Kimmitt. When asked to comment on their success, a slurred "I don't know, fuck, I don't know" was all they could muster. The busiest woman of the evening had to be Quality Records' Regional Manager, Paula Anderson. Thanks for the extra drink tickets girl! After the bar had closed it was up to the hospitality suite with Chris Sheppard, Bobby Cameron, Mark Puffer and Vue's ProFile guy, Gary McGowan. A great time was had by all and I paid dearly the next day with a hangover that would have killed an elephant.

The Bourbon Street Saloon in West Edmonton Mall was the hip, happening place to be on last Wednesday. On the slate was "Mission Impossible", a preview of upcoming releases by A&M Records. From the land way to the east of us - Toronto - where the

likes of A&M Canada's President, John Reid; Marketing Vice-President Allan Reid; Executive Vice-President Bill Ott; and Promotions and Publicity Vice-President, Randy Wells. Not only were there heavy hitters from the east, but there were some pretty happening locals too. Kevin Grexton and Bruce Kenyon from K-97; Pat Cardinal from Power 92; Matt Mauler from the Bear; and Katherine Huisling; Entertainment booker for Dinwoodie Lounge and the Horowitz Theatre at the U of A. In between the schmoozing, finger food and free booze the party was treated to upcoming releases from

Bryan Adams, Cranberries and Soundgarden. And in case you think it was all business (yeah right) I'll have you know that several intense pool games broke out featuring Edmonton types like Kenyon and the A&M boys from Toronto. Unfortunately, Toronto won.

Klodyne Rodney is a small, black, independent business woman with a great big mouth. Fax a scandal or a juicy bit of something or even an announcement of an event coming up, right now! Drop something off at the Vue offices, or E-Mail me at <streetvue@vue.edmonton.ab> Ciao!



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